UNIVERSITY *of*
TASMANIA
AUSTRALIA

“I am a YouTuber”

A netnographic approach to profiling teen use of YouTube

by

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B.Comp(IS); GradCertEd(TESOL); MEd

Submitted in fulfilment of the requirements for the degree of

Doctor of Philosophy

University of Tasmania

Australia

November 2015

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LIST OF PUBLICATIONS

Jang, S. H., & Callingham, R. (2013). Internet-mediated ethnography: Issues and challenges in social science research discourse. In T. Le & Q. Lê (Eds.), *Conducting research in a changing and challenging world* (pp. 57-68). New York, NY: Nova Science Publishers.

Jang, S. H., & Lê. T. (2013). A participant recruitment video: An innovative multimedia tool to involve teen YouTube users in online ethnographic research. In T. Le & Q. Lê (Eds.), *Conducting research in a changing and challenging world* (pp. 231-243). New York, NY: Nova Science Publishers.

Jang, S. H., Terry, D., & Lê, T. (2013) Conducting research in social media discourse: Ethical challenges. In T. Le & Q. Lê (Eds.), *Conducting research in a changing and challenging world* (pp. 173-185). New York, NY: Nova Science Publishers.

Jang, S. H. (2011, November). *YouTube as an innovative resource for social science research*. Presented at the *Australian Association for Research in Education Conference*, 1-16, Hobart, Australia.

Jang, S. H., & Callingham, R. (2011, June). *Connecting youth roles, identities and meanings on YouTube with a wider community*. Proceedings of the International Journal of Arts and Sciences (IJAS) Conference, Harvard University, Boston, the US.

Jang, S. H., & Callingham, R. (2011, May). *Navigating ethical issues and challenges in Web 2.0 research.* Paper presented at the International Conference Innovative Research in a Changing World, Phuket, Thailand.

STATEMENT OF ETHICAL CONDUCT

The research associated with this thesis abides by the international and Australian codes on human and animal experimentation, as approved by the Human Research Ethics Committee (Tasmania) Network – Social Science, Ethics Reference No. H0012075.

Sun Hee Jang **Date:** 16 November 2015

ABSTRACT

In the context of new media, teenagers are considered as active consumers and producers of digital information because in their use of new technology, teenagers make their own meanings, develop their own understandings, and interact within online communities. The impact and social implications of new media in teens' everyday life raises important questions regarding teens' social development, social learning, identity creation and purposeful creativity. Although ethnographic work has documented youth participation in various online spaces, teen YouTubers' ongoing participation in sharing videos on YouTube has not received great attention. This study was initiated in response to the prevailing lack of research evidence of teens' use of YouTube. The research problem in this study addressed teens' participation on YouTube, and understanding the impact of YouTube on teenagers, in particular the ways in which they construct and present different identities. This study centred on three research questions that identified common video categories uploaded by teenagers; recognised motivating factors behind ongoing teen participation in video sharing; and, examined the ways teenagers constructed and presented their identity in their video design, production and distribution through YouTube.

A netnographic approach was used to probe teen experiences through their participation in YouTube video sharing. The significant factors for teen YouTubers' ongoing video sharing included personal, social learning, and community factors. These results show how specific categories of video are associated with teens' time use, interest, motivation and identity. In addition, the videos showed the context of social e-learning, teen creativity and productivity, elements of new media participatory culture, and reinforcement of teens' claimed affinity spaces. The overall findings of this study highlighted that when teen YouTube engagement is interest-driven, teens' participation in sharing videos on YouTube becomes more meaningful and purposeful, and teen YouTuber identity is constructed and presented.

ACKNOWLEDGEMENTS

This research journey would never been possible and be tirelessly joyful without the involvement of many people, to whom my heartfelt acknowledgements are extended. First and foremost, I would like to express my deep and sincere gratitude to my supervisors, Associate Professor Rosemary Callingham, Associate Professor Sharon Fraser, and Dr Megan Short, for their invaluable support, critical appraisal, and intellectual mentorship throughout my research journey.

I would like to express special thanks to Dr Robert V. Kozinets (Netnography founder), and Patricia G. Lange (YouTube anthropologist). They have offered timely advance on dealing with ethical challenges online and sensibly conducting online research on YouTube.

My next special thanks go to all teenagers who were willing to participate in my research. They have shared their meaningful experiences and ideas, upon which my thesis was based. Without their willingness and participation in this study, I would never possibly have embarked on my research journey.

I am greatly indebted to many friends and colleagues, especially Dr Hoang Nguyen and Drs Elkana Ngwenya, who have shown me treasurable friendship and support, and shared moments and memories together that will last a lifetime.

Finally, I would like to say ‘I am blessed because of you’ to my most important people in my life: my dearly beloved husband, Dr Yang Yang, who has been a critical friend while sharing all my joy and tears, and my adorable baby son, Steven Han-Cheng Yang, who was in and with me at the last stages of my research journey.

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GLOSSARY OF TERMS USED

Term	Explanation
YouTube	An online video sharing site which allows people to watch, create and share videos with others. It is categorised as social media, Web 2.0, or web platform.
Web 2.0	Commonly known as the second generation or phase of Web technology. It facilitates users' involvement in content creation and distribution. Popular Web 2.0 sites are Facebook, Instagram, Twitter, YouTube and Wikipedia.
Netnography	A type of online or internet ethnography. Ethnographic research method to study online communities and cultures emerging through computer-mediated communications.
New media	The term 'new media' used in this thesis to describe in ways that acknowledge a growing volume of teen engagement presenting across social networking sites, online games, content sharing sites, and many other popular sites.

1 Introduction

1.1 Introduction

This research considers both the significant volume of teen video creators on YouTube (YouTubers) and the importance of understanding participatory culture (Jenkins et al., 2006), especially of teenagers who are actively involved in media creation and social interaction with a wider audience in social media. An increasing number of research studies are published each year that expand understanding of teen and new media. Nevertheless, a holistic view of teen engagement with new media has not been established as noted in Ito et al. (2010) "although a growing volume of research is examining youth new practice, we are still at the early stages of piecing together a more holistic picture to the role of new media in young people's everyday life (p. 3)". This study, therefore, considers an authentic voice of teen YouTubers as a key to understanding what learning means in teen engagement with new media.

To frame this study, this chapter begins by providing a contextual background of this study and defining key terms. It then addresses the main focus of the research, including research aims and questions. It also outlines the research methodology, ethical considerations and the significance of the study. This chapter will conclude by outlining the scope and organisation of this thesis.

1.2 Background and Motivation

Changes in social, cultural and economic environments are often associated with the fusion of technology or the other way round. In recent generations, changes and evolution in technology have not only taken place in teenagers' lives but also place them in a culture, a community, or a discourse in which they are more empowered and self-expressed to unleash their inherent capacities for growth in comparison to previous generations. 'Web technologies', 'social media', or 'Web 2.0' can be a liberating force when teenagers utilise them to make their own meanings, develop understandings, and promote comprehension of the world. The technology is user driven and researchers tend to treat

teenagers as a generation of active consumers or passionate content producers of digital information. It is a topic with far-reaching social implications.

1.2.1 Teens and the Internet

It is commonly reported that teenagers spend a considerable amount of their time browsing the Internet for consuming information, creating content, playing games and networking (Common Sense Media, 2012). An omnipresent use of technology in their daily life has suggested that 8 to 18 year olds in the US spent over seven hours per day on average interacting with digital media, showing a significant increase from 2004 to 2009 (Rideout, Foehr, & Roberts, 2010). A recent study conducted in 25 countries also revealed that over 60 per cent of mid teenagers used the Internet on a daily basis for a significant amount of time (Livingstone, Kirwil, Ponte, & Staksrud, 2013). A large number of teenagers furthermore create content online and are involved in different activities such as creating a blog and website, sharing many different types of their own created contents with others online (Alvermann, 2008; Rebecca W. Black, 2007).

A number of studies present young users' enthusiastic participation in content creation and social networking in online spaces. In the United States of America (US), 64 per cent of online teenagers (aged 12 to 17) participated in online content-creating activities; and, 55 per cent of online teenagers (aged 12 to 17) used an online social networking site (Lenhart & Madden, 2007). In the UK, 49 per cent of Internet users aged 8 to 17 created "their own profile on a social networking site" (Ofcom, 2008, p. 7). Since these studies were conducted, the number of online teen users has rapidly increased and the range of ages has been expanding continually (Kupiainen, 2013).

1.2.2 Adolescence, Teenager, Youth and Young People

A clearly identifiable system of terms is required to delineate each individual within various periods of development from an 'infant', a 'child', through an 'adolescent', a 'teenager', into a 'youth', and then to "higher and

more complete human traits" (Hall, 1916, p. xiii) in adulthood. These delineations are often associated with age, personal, and emotional development. Of these delineations, adolescence has often been a focus of research. For example, Freud (1948) believed that adolescence was a universal phenomenon and included behavioural, social and emotional changes in the evolutionary process, and the influences on the self-image. In Psychology, adolescence has been viewed as a new birth, "from … primitivism … to civilized ways of life that characterize maturity" (Muuss, 1975, p. 33).

According to Buckingham (2008), the term teenager was brought into common usage in the 1950s through marketing research. Majeres (1976) evaluated the difference between the terms 'adolescent' and 'teenager'. The empirical results suggested that the attitudes towards adolescents involved "connotations of activity and lack of potency and understanding, rather than a general negative evaluation *per se"* (p. 57). The views about adolescents were more negative than that of teenagers. This finding was consistent with an earlier study conducted by Hess and Goldblatt (1957) who reported that the term 'teenager' was underlined by the favourable ratings in very different set of adjectives.

The term 'youth', for 'young', refers to a state of mind where young people are in the state of growing-up from childhood to adulthood. Youth, as a universal term, is often synonymous with adolescents, teenagers or young people. In sociology, the distinction between children, pre- or post-adolescent, young adults, and adults might not be as important as in fields such as biology, neurology and physiology (Fowley, 2011). The term 'adolescence', in fact, refers more to a biological state whereas the term 'youth' and 'young people' are commonly used as a social and cultural construction (Bois-Raymond & Chisholm, 2006).

1.2.3 Purpose of the Study

This study was conducted to understand teen participation in sharing media content on YouTube, the motivations behind their active sharing, and their

identity construction and presentation on YouTube. This study thus investigated teen participation in sharing self-produced YouTube videos as a form of youth participatory culture, an increasingly growing and multifaceted one. According to Jenkins et al. (2006), the cultural experience of YouTube enables teen YouTube users to gain a set of important skills and competencies required for success, and to utilise opportunities to experience the participatory culture informally outside school. This study employed 'netnography' (Kozinets, 1997), an online ethnographic research approach to explore online cultures and communities that teen YouTubers are experiencing.

In this study, the focus was directed to teen YouTube experiences and the age boundaries of interest were from 13 to 17 in 2011. This age group was dictated by the Terms of Use on YouTube, whereby anyone aged from 13 is eligible to sign in or sign up on YouTube, subject to the requirement of informed parental consent if he or she is under 18. In this thesis, I used the terms 'teenager (teen)', 'youth' and 'young people' interchangeably to describe the participants involved in this study. As introduced those terms in Section 1.2.2, the terms 'youth' and 'young people' have a flexible age boundary and can be used for the age group of the teen participants, especially in such a social context where people do not participate in based on their age states. The flexibility with the use of age boundaries is particularly important in the context of an ethnographic study of teen use of YouTube (O'Reilly, 2009), as proposed in this thesis. The boundaries of age encroached onto another age-related category because the participants got older (13-17 years in 2011) as the study progressed.

1.3 Impetus for the Research

This study was prompted by five concerns. The first concern is that although market research has reported teenagers' active involvement in YouTube, education research has not fully investigated YouTube to understand the growing teen participation. Second, although teen YouTube users have shown their active engagement with new media in a high-tech world and their experiences of communicating with a wider audience through new media such as

user-generated video, this phenomenon has not been fully explored by educational researchers. Third, in understanding the impact of YouTube on teenagers and their daily lives, the substantial increasing volume of teenagers' involvement on YouTube along with the growing popularity of YouTube cannot be ignored. Fourth, ethnography in education research has been widely applied in various situations to study the nature of teaching and learning involvement in formal education systems, processes and phenomena. A set of explicit and systematic research steps are not readily available, however, to conduct an online ethnographic study from an education perspective. Finally, it has been argued that YouTube has no educational value, for example, Australia's Queensland Education and Training Minister Rod Welford reported by Colley (2007). All these five concerns motivated the research on teen use of YouTube in terms of teen participation in content creation, production and distribution.

1.4 Justification of the Study

Teens' video categories possibly capture their time use, motivation, interest and identity. Hence identifying the nature of the videos uploaded can provide information about the interests, skills and informal learning of teenagers in the YouTube environment. Identifying teens' motivations for YouTube participation can inform educators of ways in which teens engage in learning activities. This information could help to design new learning experiences in more formal settings. It is important to understand who teens are and what kind of person they want to be and present themselves as in new media. Setting up a focused research aim and answering the research questions in Section 1.5 provides a better understanding of teen participation in YouTube.

YouTube was chosen as a research site amongst other popular sites such as Flickr, Facebook and Twitter. At the time of writing this thesis, YouTube was the most popular video sharing site on the Internet. A review of the Literature on Teens and YouTube is included in Section 2.4 in Chapter 2. Unlike Facebook and Twitter, in order to participate in YouTube actively, teenagers need to create and share videos that require a complex set of skills (Gee, 2005; Jenkins et al.,

2006; Halverson et al., 2009). Despite the requirement, a growing volume of teenagers' participation in creating and sharing videos on YouTube has been reported (Sysomos. (2010). Video creation and sharing is identified as an informal learning process in a participatory culture (Davies & Merhant, 2009) and also as an important learning practice because it generates knowledge, not just consuming knowledge (Lankshear, C., & Knobel, M. (2011). This is a strong justification of the choice of YouTube as a research field.

1.5 Research Aim and Questions

1.5.1 Research Aim

The overall aim of this study was to provide a better understanding of what teen YouTubers are doing on YouTube. The attempt to understand teen participation in creating and sharing videos on YouTube extends possibilities to recognise socially and culturally meaningful learning practices situated in popular online cultures of which teenagers are increasingly becoming a part.

1.5.2 Research Questions

Three Research Questions (RQs) - namely, RQ1, RQ2 and RQ3 - address the thesis research problem (online teen YouTube engagement), and the key research aim of the thesis (understanding teen YouTube participation).

RQ1 *What are the common video categories that are associated with the degree to which teenagers extensively participate on YouTube?* It is important to find out common, focused, clearer-directed video categories that capture teen's time use, interests, motivation and identity because it is anticipated that educators and parents will understand how they spend their time on creating videos to interact with a wider audience and also understand creativity and productivity shown in their video creation.

RQ2 *What factors motivate teen video makers to continue to participate in content creation and content contribution on YouTube?* Recent attempts have been made at answering the question "what are the motivations and obstacles for

amateur producers?" (Mueller, 2014, p.12) Such recent attempts using case study methodology have been unsuccessful in extracting results that answer the question posed above. This study aimed to address this issue by considering the motivations of teen YouTubers using netnography. It is important to understand why teenagers upload videos and discontinue making videos. Such ongoing content creation practices are closely incorporated with new media literacy skills including cultural competence and social knowledge (Jenkins et al., 2006).

RQ3 *In what ways do teenagers construct their online identities in order to engage with the audience through their videos uploaded on YouTube?* In this study, YouTube is considered as a platform to exhibit teenagers' practice on new media. The concept of practice employed in this study is defined as the social and cultural aspects of what teenagers are doing on YouTube, which focuses on three concepts: affinity space (Gee, 2004b, 2007), participatory culture (Jenkins et al., 2006), and 'Do-it-Yourself' (DIY) media practices (Knobel & Lankshear, 2006). In this study, these three theoretical concepts, affinity space, participatory culture, and DIY new media practice, have been identified as pathways to the understanding of teen use of YouTube in this study. These ideas are considered in more detail in Chapter 2.

Clearly, the purpose of this thesis is to answer these three research questions through addressing the key research objectives encapsulated in the thesis research questions. These research objectives are: 1) to identify common video content creation categories in teen YouTube use; 2) to provide a deep understanding of the factors that motivate ongoing active teen participation in sharing videos on YouTube; and, 3) to examine the ways in which teen identities are constructed and presented on YouTube.

1.6 Outline of the Research Procedure

1.6.1 Research Design

Qualitative methods were used in this study as it sought "answers to questions that stress how social experience is created and given meaning"

(Denzin & Lincoln, 1994, p. 4) in an online space. Qualitative research is conceived as founded on interpretivist or constructivist paradigms, and is inherently inductive, descriptive or exploratory in nature (Titscher, Meyer, Wodak, & Vetter, 2000; Yin, 2009). The belief sitting at the centre of this qualitative study is that different thoughts, feelings and perceptions, which are deeply rooted in human experiences, need to be unearthed, unpacked, described and interpreted (Burns, 2000)(Corbin & Strauss, 2008; Crewsell, 2009). Thus, the qualitative approach allowed a deeper probe into teenagers' experiences through their participation in video sharing on YouTube in order to answer the research questions.

Because there is a paucity of research literature regarding an investigation of online users' experience on YouTube, an unbounded Internet-based study requires explicit and systematic guidelines. Netnography (Kozinets, 2015), with its flexibility and adaptability, provides concrete outlines of conducting participant-observation studies in new media. The use of the term netnography in this study is to represent a focus on teen new media practice, and online community participation. Online communications between the researcher and the teenagers on YouTube mostly occurred asynchronously. Netnography respects and maximises the convenience of participants engaged with different life styles in different countries.

1.6.2 Recruitment of Research Sample and Participation in YouTube

The participants in the study were a heterogeneous group of teenagers who had joined YouTube for personal use. They had shown an active involvement in various new media activities, particularly creating and uploading videos on YouTube before this research project began. Hence, this study is entirely school-boundary free, recruiting a group of teenagers directly from the YouTube site without school involvement, in order to understand teenagers' authentic out-of- school engagement with media production on YouTube (Jang & Lê, 2013).

The active involvement in such global discourse is important because those who are actively participating in YouTube are likely to be active in other online sites or other fields. Kahne and Middaugh (2012) suggest: "those who frequently engage in these non-political interest driven communities are five times likely to engage in participating politics as those who do so (pp 54-55)". This study aimed to provide findings about teen YouTube participation, but the implications of what follows are beyond the scope of this thesis. For example, such levels of YouTube participation, even though in a personal interest driven way, could lead to participation in other fields such as politics, economics, marketing and religion (Kahne & Middaugh, 2012).

1.6.3 Data Collection

Data were collected over a two-year period, using multiple methods: archival, elicited and field notes data collection. Data collected for this study were YouTube videos uploaded by teenagers, conversation and interview data and observation and reflection field-notes. Data were provided, therefore, as text in digital formats, images and videos. Data collection in this study took an active ongoing process as long as new insights were being generated within the time frame of the project.

The YouTube channels created by the participants and their uploaded videos related to the topic of this study were collected as archival data. Once a person creates a YouTube account, he or she is given a web space called a YouTube channel. It is publicly accessible to anyone and it presents a selection of information about the owner including the date on which the owner joined, a selection of video playlists and uploaded videos, the number of views and subscribers, and a history of activities on YouTube. Other information such as user age, country and a personal profile is optionally available to the public. Archival data of pre-existing computer-mediated communication sources such as uploaded videos, video channels, images or photos, and text-based comments or responses in digital formats are also publicly available in the YouTube domain. Such data helped to identify who the participants were and how they presented

themselves online and shared videos with others. Although the information available on the Internet provided only a limited cultural understanding, it was useful for identifying some key participative elements because it is comprised of the pre-edited thoughts of online users; a personally-chosen style of online-presentation like a "digital-self artefact" (Kozinets, 2006).

Elicited data denoted those data which were co-created with teen YouTubers through personal and communal interaction through participant observation. Those data were more detailed descriptive data used for attaining a deeper understanding of the online community, its members and culture. Online interviews and one-to-one conversations online, conducted asynchronously or synchronously in various ways, including email, instant message (IM) and Skype were also used.

Field notes used for this study were the results of participant observation and researcher reflection. Observational field-notes were recorded based upon observations of YouTube, teen YouTubers, and their online activities from an outsider's viewpoint. Reflectional field-notes included the experience of my own participation in the field site as a YouTuber.

1.6.4 Data Analysis

Incorporating both linguistic and non-linguistic data, this study employed multiple data analysis methods in order to address the three thesis research questions. A summary of the analytical procedures used in the data analysis is presented in Table 1.1 below.

Table 1.1 *Summary of Data Analytic Procedures*

Research Questions	Analytic procedures
1. What factors motivate teen video makers to continue to participate in content creation and	1,975 videos collected from 18 participants were categorised using thematic analysis based on two sets of video category from YouTube and Marketing.

	content contribution on YouTube?	
2.	What factors motivate teen video makers to continue to participate in content creation and content contribution on YouTube?	Online conversation and open-ended interview data were analysed using thematic analysis to identify motivating factors. During coding procedures, an I-statement framework (Gee, 2000a) was employed to facilitate the thematic analysis process.
3.	In what ways do teenagers construct their online identities in order to engage with the audience through their videos uploaded on YouTube?	Teen generated videos were analysed using a New Media analysis tool to study teen identity in video design, production and distribution. The New Media analysis tool was developed based on film, Discourse and Systemic Functional Linguistics (SFL) theories.

1.7 Ethics Consideration

Research ethics is one of the most important and complex topics in online research and concerns about ethical issues in such research vary from nation to nation. Furthermore, ethics considerations in online research, particularly those dealing with digital creations and online users, are much more complicated than traditional research. The nature of the online context is global, and the types of online resources are various; hence ethical issues are often intertwined with other challenges such as copyright.

Ethical issues and challenges documented are various and often tied to traditional ethical frameworks and approaches. This study experienced limitations with acting on ethical standards and procedures more relevant to

traditional studies. As this study involved people from different cultural, social, demographic, and national backgrounds, individual and behaviour styles differed. Core ethical considerations formalised in the codes of ethics cover four core principles shared among different disciplines, nations, societies, communities and between individuals (Jang & Callingham, 2013). These four core principles are autonomy (i.e., dignity and privacy); beneficence (i.e., minimising harm and maximise benefits); non-maleficence (i.e., no psychological, emotional, economical and social discomfort); and justice (i.e., no discrimination based on gender, race, age, ethinicity, social class or educational level) (Flick 2007; Green & Thorogood, 2004; Jang & Callingham, 2013; Wiles et al., 2008).

In spite of paying attention to the four core principles outlined above, there are many situations in online research to which the codes of ethics are not explicit (Jang & Callingham, 2013), creating a different type of research quandary which stretches the boundaries of autonomy, beneficence, non-maleficence, and justice. Since the Internet itself is always changing, the ethical issues involved in online research are also continually changing. Therefore, new ethical considerations must be developed in order to deal with emerging ambiguity, uncertainty and disagreement (Ess, 2002). These new ethical considerations clearly represent gaps between research ethics for offline culture and research ethics for online culture. The quandary and the necessary considerations, thereof, are noticeable gaps. In order to fill these gaps, the researcher developed an ethical framework to identify potential risks such as potentially harmful user-generated content and privacy (Jang & Callingham, 2013) throughout the whole process of this study. This framework is presented in Chapter 3.

1.8 Significance of the Study

This study sought to extend the literature on the educational potential in youth engagement with new media. It is significant in that it was concerned with expanding present understandings of new media literacies, in which social skills

and cultural competencies play an increasingly important role in the social interaction of teenagers. The importance of youth participation through interacting in diverse technological contexts has been widely researched, yet there are apparently few studies, if any, that have examined the persuasive practical learning potential of YouTube discourse.

1.9 Summary of Chapter 1 and Outline of the thesis

Chapter 1 has served as an orientation and a general introduction to the present study. A background of the research problem including the purpose of the study has been provided. A brief overview of similar, albeit different, terms for adolescence, teenager, youth, young people that provided contextual information of the study has been defined, followed by discussion of the rationale as to what concerns were raised as paramount in the contemporary research. The gaps in the knowledge where identified, and the motivation of this study has been stated. Chapter 1 also presented the research aim and research questions thus laying the foundations of this thesis. The ethics that are fundamental for this thesis have been included, and the significance of this thesis has been stressed. The following chapters of the thesis are organised as described below.

Chapter 2 provides the related literature compassing an overview of the historical background of the study with relevant contemporary issues and topics. Chapter 3 presents a detailed description of the methodology used in this study. The description covers research methods, procedures, instruments, participants and data analysis processes. Justification and validity for the choice of research approaches is also included in this chapter. In Chapters 4, 5 and 6, the results of data analysis are reported. These results are aligned with the three research questions set in this study. Chapter 7 discusses the key findings from this study. Chapter 8 concludes the thesis with a reminder of the justification of the study, the implications for educators and educational research, a snapshot of limitations of the study, a gaze into directions for future research, and an epilogue that tells a story of the research journey.

2 Literature Review

2.1 Introduction

This chapter provides a review of the literature upon which the premise and conceptual framework of this study was based to investigate teen participation in sharing media content on YouTube. The chapter addresses fundamental issues related to teen participation on YouTube by reviewing theories and research to make sense of the discourse, culture and community in which teenagers engage in.

This chapter is organised as follows: Sections 2.2 through 2.4 present a review of literature on youth and technology. Multiple perspectives on teen use of YouTube are reviewed in Sections 2.3 and 2.4. The key concepts around teen affinity space, participatory culture, online participation, motivation of teen YouTube engagement are covered in Sections 2.5 through 2.8. The theoretical perspectives of teen identity, how identity is socially and culturally situated and constructed, are given in Section 2.9. A review of the research methodology of this thesis (ethnography and netnography) is covered in Sections 2.10 through 2.12. This review is followed by the identification of gaps in the literature in Section 2.13, and a summary of this chapter in Section 2.14.

2.2 Youth and Technology

As has been argued the relationship between today's teenagers and technology is different from that between earlier generations and technology (Taylor, 2006). Prensky (2001), who was the first author to use the term 'digital natives', claimed that young people who are exposed to a diversity of digital technologies have different brain systems because they receive digital input while growing up. He suggested that their native language is digitalised and hence researching what they do when playing video games gives us insight into their learning. Digital natives have as their first language the language and texts of the new technological age. In contrast, older people are referred to as 'digital immigrants' (Prensky, 2009), for whom this same language is a second language,

and needs to be learned. Palfrey and Gasser (2013) supported Prensky's view and defined digital natives as being born from 1980 onwards.

Although the term 'digital natives' is most commonly used in the literature, it has received considerable criticism (Bennett, 2012; Berk, 2009b; Jenkins, 2007). Based on the findings from the studies conducted in several universities in Australia, Bennett, Maton and Kervin (2008) explored the pitfall of the label 'digital natives' and suggested that the term 'digital natives' has limited theoretical and empirical foundations. Not all young people who are part of the same young generation are digitalised due to variations in their living standard, culture, personality and many other factors. The term seems inappropriate, therefore, to characterise young people in general as there is a great variety in their technology use and diversity in their skills, knowledge and interests in technology (Ashraf, 2009; Bennett & Maton, 2010; Berk, 2009a; Selwyn, 2009).

Jenkins (2007) also expressed concerns about Prensky's categories of digital natives and immigrants, and argued that the term 'digital natives' may disguise the variation in the level and difficulty of teen technology access, as well as the varying degrees of comfort in new media practice.

The topic of young people using technology is heavily situated in the broader discussion of generations. In the literature, the term 'generation' seems a popular way to characterise the youth with the technology they use, for example, "Net generation" (Ivanova & Ivanova, 2009; Kennedy et al., 2007; Rosen, 2007; Tapscott, 2009), "digital generation" (Buckingham, 2006), "generation M" (mobile, media-savvy and multitasking) (Vie, 2008)(Rideout, Foehr & Roberts, 2010 ; Ziegler, Mishra and Gazzaley, 2015), "Homo Zappiens generation" (Veen, 2009), "Google-generation" (Rowlands et al., 2008), and "Google-eyed YouTube generation" (Ashraf, 2009).

The shared characteristics amongst the various labels can be linked to new ways of learning, and technology is part of their lives. Prensky (2001) described "digital generations" as those who are familiar with an operation at "twitch speed", which translates into their need for speed in everything they do by

themselves and across contexts. He further claimed that digital generations have trial-and-error learning styles (Prensky, 2006). Berk (2009a) also found that teenagers tend to mix play with work. Such play becomes meaningful work if achievement is evaluated in terms of winning a game against virtual competitors. The commonly shared conclusion is that those new generations cannot be isolated from digital technology and that they are born or grow up with this technology as part of their life experiences (Duffy, 2008). Bloom and Johnston (2010) suggested that many young people "have grown [and are growing] up with the world at their fingertips" (p. 115).

2.3 What is YouTube?

YouTube is a linguistically diverse environment and culturally rich online world. It has reached 56 countries and across 61 languages (YouTube.com, n.d.). Harley and Fitzpatrick (2009) reported that English was the most popular communicative language used in YouTube (48.1%), followed by Spanish (13.6%). Strictly speaking, YouTube is just a web brand invented by three people, Steve Chen, Chad Hurley, and Jawed Karim in 2005, and it is now well known as a public video-sharing site owned by Google, a web search engine company (Rowell, 2011). YouTube itself does not produce consumable video content for users. It is simply a mechanism that allows its users to discover services available for them to upload their creations and interact socially. Most commonly, people on YouTube watch, upload and share videos of any topic in which they are personally interested while building an online community; that is, people talk in videos, people talk about the videos others have made; and talk to each other through videos on YouTube. Thus, together with other web- or digital-based applications or tools which facilitate communication and interactions between individuals, YouTube is classified as social media and contributes to the traffic of daily communication and interaction, along with other popular social media networking applications such as Facebook and Twitter (Al-Deen & Hendricks, 2011).

YouTube has its roots in Web 2.0 technologies. Web 2.0 is commonly known as the second generation of Web technology, significantly changing social practices in the web domain (O'Reilly, 2005). If Web 1.0 is viewed as a read-only Web made up of several pages grouped into websites (Cormode & Krishnamurthy, 2008), in the era of Web 2.0, people adapt and shape technologies with their ideas, thoughts, and actions. Compared with Web 1.0, which is largely controlled or mediated by a small group of people including technical specialists, Web developers, and content providers (Greenhow, Robelia, & Hughes, 2009), Web 2.0 is widely operated by millions of web users. In Web 1.0, users are viewed as passive recipients, merely browsing and obtaining information posted on the Web. By contrast, in Web 2.0, users are empowered to become content providers who not only access and consume information but also participate actively as knowledge generators, contributing their own ideas, thoughts and digital products to the content of the Web. Under the umbrella term of Web 2.0, a number of websites and related applications have followed a similar development path to equip sites with new features, which sought to be more easy-to-use (Anderson, 2007), distributive, interactive, participative (Albion, 2008), and collaborative than Web 1.0 sites (Murugesan, 2007; O'Reilly, 2005). Michael Wesch, who has studied YouTube for over ten years, defined YouTube as the place in which "anybody anywhere could upload information about anything at anytime to be viewed by everybody everywhere" (Wesch, 2007, p. 8).

According to O'Reilly (2005) who contributed to popularising the term 'Web 2.0', online users and consumers are given 'voice' to express themselves, and to be able to reflect on others' thoughts, which in turn has resulted in the web becoming a global communication milieu. Through this 'voice', the online users or consumers find a means of speaking and being heard in such a way that has meaningful social, political and even social impact (Molyneaux, O'Donnell, Gibson, & Singer, 2008). Web 2.0 has thus seen the 'evolution of social media' (Kaplan & Haenlein, 2010). Interwoven with the second generation of Web technology, YouTube has become pervasive and been situated in one of the most

vibrant and fast-growing social interconnection paradigms. Although debate and doubt about the validity of the term Web 2.0 is ongoing, the term yields an important insight into understanding the changes that have occurred in the nature of web services. Consequently, Web 2.0 has been used in this study as a term to describe the exploration of issues such as the educational potential and changes in youth engagement with new media on popular sites such as YouTube.

2.3.1 YouTube's Present Status and Unprecedented Popularity

By allowing anyone to freely upload an unlimited amount of video footage, covering any topic, YouTube demonstrates the power of civic participation (Wesch, 2007). For instance, from 2009 to 2013, the amount of videos uploaded onto YouTube increased from 20 hours to 100 hours per minute, and the number of unique users also grew from 100 million to 1 billion per month (YouTube, n.d.). The growth of YouTube is also supported by other popular social media websites such as Facebook, Flickr, MySpace, LiveJournal and Twitter. These sites enable users to create their individual profiles and share texts, images, and videos through social networking. The videos that have been utilised are often YouTube videos as users simply embed or link to YouTube videos on their own sites (Rowell, 2011). In addition, popular major search engines such as Google and Yahoo also provide YouTube video clips as part of their search results.

Since YouTube was launched in 2005, it has achieved unprecedented popularity. By summer 2006, YouTube had become a major online video repository (Rowell, 2011). In Britain, for example, YouTube was ranked the most popular entertainment website in the period between November 2007 and 2009 (Burgess & Green, 2009). More recently, several research reports have indicated that YouTube is the most highly-visited site (comScore, 2011; McCarty, 2010) and it has consistently been one of the top three popular web sites (The Nielsen Company, 2010, 2011). Considering YouTube's growing popularity and the social impact of its video sharing phenomenon throughout the

world, YouTube is more than a simple user-generated video sharing site. Rather, it is driving innovation and the power of civic engagement.

2.3.2 YouTube: Community-based Site

YouTube is merely a pre-constructed video repository and the user-generated videos become the main resource for themselves and others to watch, share and use for different purposes. YouTube has been promoted, moreover, as a community-based site, allowing its video content to be shared amongst users, based on the notion of community. As noted in the following statement:

> "Every cool new community feature on YouTube involves a certain level of trust. We trust you to be responsible, and millions of users respect that trust, so please be one of them" (YouTube.com, n.d.).

This notion of community is protected or guarded. For example, when violent, sexual, unethical or illegal content videos are seen on YouTube, responsible users can flag the videos, suggesting that YouTube should take them out of the site (Rowell, 2011). YouTube is then responsible for removing them in accordance with the Terms and Conditions of the YouTube site (YouTube.com, n.d.). YouTube users are self-imposed to build user-created communities and to support YouTube's exponential growth in popularity, although it is obviously not possible for the YouTube users to ensure the site is entirely safe (Anchor, 2009; Rowell, 2011). People upload videos on YouTube with a strong sense of affiliation or belonging. Every day, tens of thousands of videos uploaded onto YouTube contain a message that YouTube is a community to which young people belong (Strangelove, 2010; Wenger, 1998). These videos indicate a sense of legitimacy that YouTube members feel safe, and a sense of solidarity and willingness to share acknowledgement of each other.

The 'notion of community' in YouTube has been refined further. For example, YouTube is often described as a 'community by people' who have a strong affinity towards YouTube itself, YouTube members, particular genres of video, or ideologies formed in the content of video (Lange, 2009; Strangelove, 2010; Wesch, 2009). YouTube members frequently define themselves through

their affinities rather than their locality. Each individual follows other members or subscribes to other members' YouTube channels to contribute collaboratively to the YouTube community as a whole (Shao, 2009).

However, this notion of 'community by people' has been criticised. For example, Strangelove (2010) argued that the notion of an online community is hard to define and study as the nature of the online context is situated within unclear boundaries beyond physical interaction. A general view derived from much of the debate about YouTube depicts YouTube as an imagined community of individual content creators who interact and engage through some form of sustained 'crowd-accelerated innovation'.

2.3.3 Power in Role-taking

In YouTube, power has been given to its users. In social contexts, power commonly refers to the "capability of one social actor to overcome resistance in achieving a desired object or result" (Pfeffer, 1981, p. 2). The power the youth had to make decisions in the pre-digital era was very much restricted, and the choices that they had were heavily constrained by rules constructed on the basis of adults' expectations. This might have been due to the premise that young people are too immature to be given much decision making power or lack the judgement to act responsibly.

YouTube has given young people unique power, compared with their social status, providing them with the feeling that they are living by themselves (Lange, 2007a). YouTube has flattened the conventional hierarchical community-structure and allowed two ways of interaction, top down and bottom up simultaneously. In other words, end users have also been given the authority to contribute to the YouTube community. This power encourages their creativity and participatory skills through their use of powerful technology tools. It can be a challenge for adults to understand the power ecology situated in the online world.

In recent studies (Shifman,2011; Stranglove, 2010) examining the YouTube community, there is a strong tendency to evaluate the power of user-

generated content and the content creator. New media theorists stressed that YouTube has given teenagers a sense of empowerment and efficacy, not only in how they use the space they have been offered, but also in terms of empowering the teenagers. It is argued that this empowerment results in teenagers "feeling smart and being willing to take on intellectual challenges" (Gee, 2004a, p. 101). Discourse theorists argued that the power is embedded in the language and the resources that they use (Fairclough, 1999; Gee, 2011b). How they represent and express meanings can be a way of accessing social power.

YouTube operates by including user-generated content and in this way it can stand for a collective voice and agency for democracy. On the other hand, young people situate themselves into a powerful position by being exposed to the Google Company and marketing hunters (van Dijck, 2009). They make a contract directly with YouTube, a Google property, by which they receive authorship and ownership. It seemingly demonstrates equal power distribution within online social networking which is a continuum from passive consumer to active producer. It can be seen as an empowerment process in that social or political power is transited and distributed. Narayan (2002) noted that the freedom of choice and action expand empowerment. On YouTube, the empowerment results in the transmission of power to those who are less powerful in other circumstances (Ergeneli, Ari & Metin, 2007). An interesting point is that even small digital devices, such as a web cam or a camera in a smart phone, have breathtaking power in social connections. Through the tiny glass on the camera, combined with the power of the Internet, people can reach and meet anyone, anywhere around the world, and people visit each other's places without being together physically (Wesch, 2009). It is the power that equips "the individual to speak – lifting us all up, evenly" (Gillespie, 2010, p. 352).

In the participatory culture, members value each other's contributions, feel a sense of connection, and care about the feedback they receive from others – in the process a common intellectual investment (capital) is recognised. So, in the creation of YouTube content, there is something intellectual that is being

shared by the YouTube community – suggesting that teen YouTube time use is not a waste.

The power that is accorded to YouTube might not be available for the long term because its development showcases the process of the development of technology (Jenkins et al., 2006), and this means there is no certainty about its longevity. It seems very likely, however, that before YouTube's power is lost, that power will have been transformed and transferred to other places around the Web world.

2.3.4 YouTube Video

YouTube defined specific video categories as shown Table 2.1 (Baldauf & Stair, 2010). A myriad of videos are generally uploaded on YouTube. The uploaded YouTube videos generally include 15 categories as defined by YouTube. These 15 categories are shown in Table 2.1 below, and range from videos about 'Cars and Vehicles' to 'Travel and Events'. Each of these categories captures the common interest that YouTube users share. In addition, these 15 video categories are not equally popular as seen clearly from their distribution (Baldauf & Stair, 2010; Cheng, Dale & Liu, 2007; Gill, Arlitt, Li & Mahanti, 2007; Karkulahti & Kanasharju, 2015).

Table 2.1 *YouTube Video Categories*

Video categories from YouTube		
Car and Vehicles	Gaming	People & Blogs
Comedy	How to & Style	Pets & Animals
Education	Music	Science & Technology
Entertainment	News & Politics	Sport
Film & Animation	Non-profits & Activism	Travel & Events

Source: YouTube.com

Music is generally the most popular category, accounting for nearly 23 % of the distribution according to Cheng, Dale and Liu (2007), followed by entertainment and comedy at around 18 % and 12 %, respectively. The least popular categories according to Gill, Arlitt and Mahanti (2007) include 'Cars and Vehicles', and 'Travel and Places'. These general results suggest the importance of entertainment to YouTube users.

The categories of YouTube videos shown in Table 2.1 can be classified differently. Karkulahti and Kangasharju (2015) examined the popular video categories by collecting data using three different approaches, namely, Random Strings (RS), Most Recent (MR) and Breadth-First Search (BFS). Their findings show that the fraction of videos in identified categories is not the same in the different datasets. Interestingly, the category with the most videos is different in each dataset and the differences are significant. RS has most videos from the People & Blogs category, MR's biggest category is News & Politics, and Music is the largest category for BFS. Even though the number of videos in the diverse categories is very different for the three datasets, they also reported that the distribution of number of views across categories in the three datasets is very similar. Music is the most watched category for all three datasets, followed by Entertainment, and then Comedy.

Sayago, Forbes and Blat (2012) examined different purposes underlying each YouTube video category and found the types of video-content consumptions were more focused on improving skills, having fun and socialisation in general. Salau and Emmanuel (2012) found that:

> while most of the media uses are categorized into information, education, surveillance, entertainment, this study found that the most important uses of social networking sites is 'social connection' which is pronged into two – 'connect with existing friends' and 'connect to new friends.'(p. 30)

This finding is in congruence with previous studies. For instance, Golder, Wilkinson and Huberman (2007) found that messaging within online networks is done to maintain and build social ties across distances. Lampe, Ellison, Steinfield

(2007) also found that social networking sites are used to learn about old friends and reconnect with relations, and this use is rated higher than other uses. Through social connection, students create and develop social identity, develop intimacy and tackle some social problems like boredom, isolation, loneliness and other social and psychological issues. Other uses that command great attention included social escapism (25.6%), academic purposes (15.3%), being in tune with trends (11.5%), and online dating (4.5%).

Jarboe (2009) also found that historically jokes, bloopers, and funny clips were the types of video content posted online in 2006. YouTube went mainstream and the categories of online video content expanded to include Entertainment, Howto & Style, Music, Pets & Animals, and Comedy. In 2008, the content that YouTubers were watching and talking about expanded again to include News & Politics, People & Blogs, plus Travel & Events.

Although Torres and Weber (2011) found that online content consumption was mostly attributed to children who searched for child-related information categories, there were no major studies investigating teenagers' video categories and the most popular video types made by teenagers.

A considerable amount of research explores adolescent online activity. In general, studies divide the types of activities that adolescents pursue on the Internet into three broad categories: entertainment (Jackson et al., 2007), information, and communication (Leung, 2007) or relationship-focused (Tahiroglu, Celik, Uzel, Ozcan, & Avci, 2008). The range of videos posted on YouTube falls into all three of the broad categories (i.e., entertainment, information, and communication or relationship-focused) researchers use to describe the nature of activities on the Internet. The number of studies beginning to explore adolescent activity on YouTube is increasing, though the focus and outcomes are varied.

2.4 Teens on YouTube

In 2010, it was reported that over 70 per cent of online users in the age between 13 and 35 years participated in follow-up activities on YouTube

(Lardinos, 2010); among these, over 20 per cent were between the age of 13 and 17 years (Burbary, 2011; Sysomos, 2010). A study conducted at the Anchor Youth Centre collected over 3,200 questionnaires from teenagers aged between 12 to 17 years and reported that nearly 94 per cent of the participants accessed YouTube on a regular basis (Anchor, Rockbrook & InterMedia, 2009). Although no explicit figures or statistics are available in relation to specific YouTube usage by teenagers, these findings suggest that YouTube has already permeated teenagers' daily lives (The Nielsen Company, 2009).

Through their participation on YouTube, teenagers have revealed their interests and developed an online presence in a fairly uncontrolled and unrestricted social environment. Excluding those videos marked as R18 which contains age-restricted content, YouTube does not require any login information or membership details in order to watch YouTube videos. The findings from a study at the Anchor Youth Centre, however, indicated that 51 per cent of the participants who accessed YouTube reported that they had accessed videos which contained age-restricted content (Colley, 2009). Hence, the appropriateness of YouTube content remains an ongoing critical issue for particular contexts and cultures (YouTube, n.d.) that do not accept the beliefs, values and behaviours that people on YouTube present (Lorsch, 1986).

Since 2007, for example, as YouTube had been gaining ever-growing popularity, several nations including Iran, Thailand, China and Pakistan have blocked YouTube for political, religious or educational reasons (YouTube, n.d.). Some countries have decided to ban particular video clips that they objected to, whereas others, such as schools and some business organisations, have selectively blocked access to YouTube. In Australia, the increasing problem of cyber-bullying has resulted in some schools banning YouTube for the sake of students' safety (Smith, 2007) - out of concern for the type of video content that students might access (Colley, 2007).With millions of people posting videos on YouTube, however, the reality is that it is impossible for the YouTube community to maintain an entirely safe site for teenagers (Rowell, 2011). Shirky (2008) argued that YouTube has not got a content problem, but rather a filter

problem. It appears to be impossible to filter out undesirable videos from under-age users. Educational concern has also been emphasised as exemplified by the spokesman for Queensland's Department of Education and Training, who affirmed a highly negative view of YouTube, stating that "there's no educational value to it and the content of the material on the site" (Colley, 2007, n.p.).

Creative media production has, however, been recognised as informal learning in a participatory culture (Davies & Merchant, 2009). In the 'Do It Yourself (DIY)' media culture, teenagers are able to share their videos which they often create using self-taught advance technology skills for content-creation, video production and video publishing. They can utilise digital tools, multimedia devices, and Web resources to create meaningful content for themselves, or post their self-created content onto YouTube in order to communicate with others who have similar interests or experiences. For teenagers, YouTube videos provide their main communicative mechanism and their individual video channels are their visual/multimedia profiles (Prensky, 2010; Rowell, 2011). YouTube, therefore, provides modern teenagers, more so than previous generations, with various tools and resources for representing themselves and communicating with others.

YouTube undoubtedly enhances the power of a DIY media culture. Harley and Fitzpatrick (2009) reported that amateur-generated videos contributed to 80.3% of the total of YouTube video clips. Most of these clips were made by video bloggers who are amateurs and known as Vloggers, in order to document their everyday lives (Godwin-Jones, 2007). As a new media, therefore, YouTube offers opportunities for its users to experience DIY practices, catering for individual endeavours, motivations and purposes. One way to document how individual teenage users experience the new media is to examine their affinity for space, culture and identity.

2.5 Affinity Space

An affinity space is created when people interact with each other based on a shared interest (Gee, 2004b). Within these spaces, individuals' experiences and

knowledge are distributed across people. Their tools and technologies are dispersed. The location of the space is diverse and so is the technology or set of tools used to create the affinity space. Gee (2004b), who coined the term, asserted that an affinity space can be an effective learning space in which participants are motivated and encouraged to participate based on common endeavours, interests, purposes and goals.

Affinity space is considered to be an alternative notion to a community of practice (CoP), but there are distinct differences between the two concepts. For instance, instead of considering groups of people as being either "in" or "out" of a community, affinity spaces are considered spaces where people interact as a starting point of exploring social learning. The word 'community' implies belonging, which according to Gee (2004b) may not always be present, as some people may not perceive a sense of belonging while they are involved in a particular community. Gee (2004b) also argued that community elicits the idea that members share and pursue practices for a collective purpose, whereas in fact, how each individual is able to align with the shared goals in a community nearly always presents a dilemma. Gee concluded that while the concept of a CoP has been well validated in a wide variety of social settings, particularly in academic and business organisations, it might not be suitably applied to online domains such as game environments and popular online culture-based sites (Gee & Hayes, 2011).

Both affinity space and community of practice have their roots in Vygotsky's social learning theory which provides a framework for understanding how people learn in social contexts (Vygotsky, 1962). Vygotsky's social learning theory specifically examines learning outcomes and processes by which people interact and communicate with others. How our social environments influence the learning process and contexts within which learners learn through interacting with peers, teachers and other experts, is a key aspect of the theory. Vygotsky argues, in particular, that culture is the primary determining factor for constructing meaning and knowledge.

Through the examination of the digital games that young people play, Gee (2004) discovered that players contribute to shaping the gaming world within which they participate respectfully in certain types of interactions. Gee concluded that in well-designed and developed games, today's children and young people take an active role in interacting with each other and creating social meanings that generate affinity spaces.

Gee (2004b, 2005, 2007) subsequently developed guidelines which can be used to examine whether or not a particular phenomenon can be defined as an affinity space. These guidelines provide a set of characteristics of affinity spaces which are:

- Participation based on common endeavours, interests, goals or practices;
- Equal opportunities for anyone, from newbies to masters, to participate;
- Interaction-driven content organisation and transformation;
- Encouraging intensive, extensive, individual and shared knowledge generation and distribution;
- Multiple forms of participation;
- Diverse ways of achieving status;
- Various types of social interactions;
- Sharing leadership (role distribution); and
- Multiple ways of being and becoming self.

Gee and Hayes (2011) further clarified that particular spaces can possess degrees of the characteristics identified based on features of affinity space. Many of these characteristics are also shared by communities of practice and bear a striking resemblance to ideas about connectivism which refers to a phenomenon of connectivity from place to place to person-to-person such as networked individualism, "new pattern of sociability based on individualism" (Castells,

2001, p.130). Nevertheless, Gee and Hayes (2011) noted that affinity spaces are possibly better formed in virtual spaces than physical spaces.

Several educational researchers have used the features of affinity spaces to examine whether some popular sites such as fan fiction sites (Black, 2007, 2009), video games (Hayes, 2011) and content-sharing sites (Merchant, 2009) are affinity spaces. Black (2007) examined how affinity spaces are organised and shaped by user-generated content, multiple forms of participation and social interactions on a fan fiction site. Lammers, Curwood and Magnifico (2012) applied affinity space as a methodological tool to understand adolescent literacy practices in game and fan fictions sites. Research indicates that popular online spaces in which young people are actively engaged are designed to be heavily self-directed and interest-driven virtual environments (Ito et al., 2010).

Affinity spaces can be drawn from the assortment of social groups, activities, and places in which individuals engage. The movie Star Trek is commonly used to demonstrate strong affinity culture both in marketing and social discourse studies (Gee, 2000b; Kozinets, 1998; Muniz & O'Guinn, 2001) People share, for example, experiences of being a Star Trek fan, acting in the movie, and participating in online Star Trek communities. From Gee (2004)'s perspective, the source of empowerment given to individuals in the Star Trek community does not occur naturally, nor is it a result of institutional force, and it is not even related to other people's everyday discourse and dialogue. Rather, the shared experiences in these online communities become their affinity identities which require particular social practices among members in order to create and sustain group affiliations.

2.6 Participatory Culture

A participatory culture generally allows easy, relatively less constrained expression and civic engagement, and tends to strongly support individual artistic creation. In some cases, the participation is through a recruitment process in which recruits are mentored and/or inducted as they gain experience (Jenkins et al., 2006). Participatory culture highlights equal opportunities for people and the

importance of acknowledging contribution to the shared space at different levels and times. Jenkins asserts that participatory culture arises in the context of affinity space.

Jenkins et al. (2006) identified a list of skills that young people need to obtain in order to learn successfully in a participatory culture and that can be gained by actively participating in a media culture. These skills are referred to as 'new media literacies'. Unlike the traditional notion of literacy focusing on read-and-write skills and competencies, the concept of new media literacies emphasises those skills that exist in participatory culture in the new media practice. One of the core new media literacy skills is the ability to improvise, discover and/or assume different identities. Identity creation is important for active participation (Lankshear & Knobel, 2003) and for successful engagement in society (Jenkins, 2007). As cited in Jewitt (2008, p. 45),

> Bachmair (2006) suggests that the cultural relationship between people and contemporary media is undergoing a transition that is central to the construction of identities. … [and] media and its cultural objects are crucial in mediating young people's relationships to their inner world, their social environment, their world of objects and events, and the broader world of culture.

Jenkins et al. (2006) asserted that when young people fully engage in participatory culture, they are able to gain social skills and cultural competencies. These social skills and cultural competencies can reinforce the traditional literacy skill set (research, technical competency and critical analyses). Participatory culture that engages with these forms has potential learning benefits for young people. For example, Halverson, Lowenhaupt, Gibbons and Bass (2009) found that the film-making process creates a learning experience in new media for adolescents. The adolescents can then use a complex set of digital tools to then tell compelling authentic life stories (Halverson et al., 2009). In doing so, these adolescents or young people go through a complex practice required to master the skills needed to use the multimedia resources. The adolescents thus attain a new integrated evolving package of skills (Gee, 2005).

The participatory culture allows participants to develop identities, collaborate through content creation, and tap into each other's skill sets (Jenkins et al., 2006) – "human skill, ingenuity and intelligence more efficiently and effectively than anything we have witnessed previously" (Tapscott & Williams, 2006, p. 18). Chau (2010) examined YouTube using participatory culture introduced by Jenkins et al. as a framework. He examined YouTube as a sociotechnical platform using five characteristics of participatory culture and concluded that YouTube has the potential to be a participatory culture. The five characteristics were 1) relatively low barriers to artistic expression and civic engagement; 2) strong support for creating and sharing one's projects; 3) informal mentorship; 4) a belief that contributions matter; and 5) a sense of social connection.

Likewise, Duncum (2011) stated that young people's participation on YouTube can be seen as a peer-to-peer participatory culture and described the teen engagement as being characterised by as a voluntary affiliation for a common, shared intellectual enterprise that requires technical tools with which to integrate knowledge and produce own media (Gee, 2005; Knobel & Lankshear, 2011; Jenkins et al., 2006)

Jenkins et al. (2006) mentioned four forms of participatory culture. These four forms are affiliations, expressions, collaborative problem-solving, and circulations. Of these four forms, 'affiliations' describes memberships in online communities around various forms of social media applications in order to develop social affiliations (Jewitt, 2008). Gee (2000b) argued that social interactions and relationships are diverse, and even 'out of control' in the context in which technological and social changes occur. People uploading videos on YouTube provide a strong sense of affiliation or belonging. Every day, tens of thousands of videos are uploaded onto YouTube containing messages indicating that YouTube is a community to which young people belong (Strangelove, 2010).

2.7 Online Participation

Interestingly, compared with the high-volume of participation on YouTube, only a small proportion of users are fully involved in contributing content to the site (Bughin, 2007; Shao, 2009; The Nielsen Company, 2006). Marketing research reported by The Nielsen Company (2006) indicated that the unbalanced nature of participation in social media networking sites with user-generated content follows the participation inequality rule, '90-9-1 rule'. That is to say, 90 per cent of YouTube users are lurkers who merely track activities on social media without any 'act' or contribution, 9 per cent are intermittent contributors, and only 1 per cent are genuinely active users who account for most of the contributions and activities on a daily basis. Courtois, Mechant, Marez and Verleye (2009) also reported that a small minority of Web 2.0 users were actually active participants. These findings raise the question as to what motivates active contributors, particularly young people, to fully engage. The following review of relevant literature on online participation provides a theoretical basis for understanding this issue.

2.7.1 Producing, Participating and Consuming on YouTube

The reasons how and why YouTube is widely used by young people can be clarified through an analytical framework proposed by Shao (2009), which identifies three key incentives; namely consuming, participating, and producing (Figure 2.1). In the YouTube discourse, consuming refers to those young people who merely watch videos and read related comments posted on YouTube, but never participate. Participating refers to the next level which involves user-to-content or user-to-user interaction, whereby young participants both watch the videos passively and post comments on YouTube videos. Active participation, however, does not include the participant producing and uploading videos on YouTube. Producing is the highest level of the model, which "encompasses creation and publication of one's personal contents such as text, images, audio, and video" (Shao, 2009, p. 9).

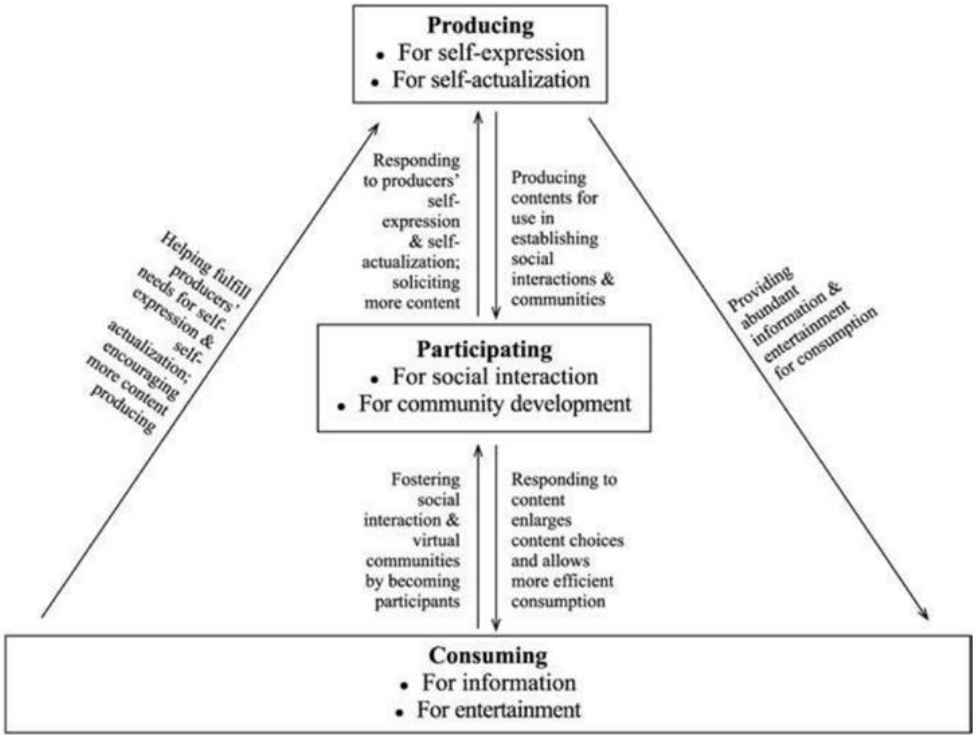

Figure 2.1 *Analytical framework for producing, participating and consuming YouTube content (adopted from Shao, 2009, p. 15)*

Shao (2009) identified a gradual involvement in YouTube, from lurking, consuming, participating to producing, and discovered that most people remain on the outside of the YouTube community. In an early computer-mediated communication study conducted by Kollock and Smith (1999), lurkers were described negatively as free-riders who did not follow or cooperate with the rules. For example, lurkers were considered to be people who posted off-topic or posted too much, or who asked questions, but did not answer others. Some researchers, however, argued that lurking can be an essential path to future involvement in a targeted online community (Hine, 2000; Kozinets, 2010). Lurking can be an appropriate action when a new member needs to become familiar with a particular online community before they contribute their own work. Nonnecke, Preece, Andrews and Voutour (2004) suggested that lurking itself "can be a product of the community interaction" (p. 1) as after breaking through barriers in the YouTube community, lurkers may start interacting with the content and other users (Shao, 2009).

2.8 Motivation for YouTube Engagement

For people to be actively involved in media use, it is extremely important for them to be motivated (Robin, Nabi & Oliver, 2009), extrinsically and/or intrinsically. The nature of the motivation influences the outcomes of involvement in media use. Similarly, the outcomes of media use influence subsequent motivations to engage in media use and the formation of expectations.

There is a need, therefore, to understand the motivation of teens in their new media practice. One possible theoretical premise with which to examine teen YouTube engagement motivation is the Uses and Gratifications Theory (UGT). This theory is generally used to explain the motivation to use media, in terms of the gratification of social and psychological needs' of an individual (Katz, Blumler, & Gurevitch, 1974). These social and psychological needs are associated with an individual/s social upbringing, social status, stage of human development, expectation as well as social role.

Media researchers have studied motivating factors and active involvement in using media by adopting the UGT. Hanson and Haridakis (2008) addressed the issue on how individuals are motivated to seek information on YouTube, based upon the UGT. They identified four factors as being the most motivating reasons for using YouTube, namely 1) leisure entertainment, 2) information seeking, 3) interpersonal expression, and 4) companionship. Of particular interest were the findings that the set of motivations for watching YouTube content differed from those motivations behind sharing YouTube content. However, both consuming YouTube content and sharing YouTube content were motivated by the deep-seated need for interpersonal connection, expression and social interaction (Hanson & Haridakis, 2008). Teng, Bonk, Bonk, Lin and Michko (2009) also examined what motivates individuals to share, create, save, and comment on YouTube videos. They reported that the motivation to watch YouTube is linked directly with the richness of the online media, and more importantly, suggested that multimedia-rich videos with a combination of text, pictures, and voicing gained more positive responses and more engagement than text only videos.

The literature suggests a large set of factors that motivate YouTube content production, distribution and consumption. These factors include the convenience of YouTube in terms of entertainment value; being a readily available source of information, and offering an avenue for co-viewing (Hanson & Haridakis, 2008, 2009; Rubin, 1981, 1983; Person, 1990; Teng et al., 2009). These factors render YouTube a significant and unique social aspect in YouTube users' daily lives.

2.9 Identity

As teenagers participate in YouTube, they are also developing an identity that they share in the YouTube space. In this section, the research addressing identity construction and formation is explored.

2.9.1 Identity Construction

Scholars in a broad array of social science and humanities disciplines have contributed to theorising identity. In the literature, identity is one of the most largely theorised study areas in social science (Brubaker & Cooper, 2000), with identities research growing in emphasis for the last several decades (Schwartz, Luyckx & Vignoles, 2011). These theorists have used the term 'identity' to address many different things and concepts that relate to human life. For instance, identity is explained as a life path or direction that is drawn from ethnic, cultural or national groups, through which people become themselves (Baum, 2008). In relation to community, Lave and Wenger (1991) defined identity as a lived experience and the way by which people represent themselves in the community. Identity is also used as a powerful tool to examine human behaviours and social phenomena (Brewer & Hewstone, 2004); it is studied to understand how people categorise or label themselves and others (Buckingham, 2008); and it thus helps explain or categorise similar or different human behaviours (Schwartz, Dunkel & Waterman, 2009).

In identity studies, scholars in different societies, and different historical epochs, have interpreted and justified the meanings of identity from various perspectives (Taylor 1984, 1989 as cited in Gee, 2000a). As a result of the

diversity of historical evolution and social evaluation in its theory, identity has become a far-reaching phenomenon, but a fundamental resource for discussion shared amongst philosophy, anthropology, discourse studies, political sciences, psychology, sociology, and education.

Identity theorists have proposed a number of alternative possibilities about, and variables that serve to shape identity, that is ways of thinking about identity. Personal identity is an aspect of self-definition and self-reflection whereas social or collective identity refers to an individual's membership of a type of social group (Brewer & Hewstone, 2004; Sedikides & Brewer, 2001). Some scholars such as Sedikides and Brewer (2001) categorised identity into three different levels: individual, relational and collective and, identified different forms of identity and processes of identity formation, negotiation and reformation within those levels. Diverging from these perceived categories, some researchers introduced new ways of viewing identity. For example, Belk (1988) and Mittal (2006) defined identities as material artefacts whereas Proshansky, Fabian and Kaminoff (1983) suggested that particular places can also be identities.

In the literature, there is also much debate about identity which either supports or refutes the notion of a singular or unitary identity. A singular or unitary identity has been strongly supported in psychological research and is related to personal identity (Erikson, 1950; Mead, 1934). However, this concept is less considered in social group contexts in response to social or collective identity theory (Taifel & Turner, 1986). Mead (1934) introduced the symbolic interactionist concept of 'the self', which implies that people have only one self but many aspects of self-identity. He theorised that children develop an autonomous sense of self, which is what he called 'I', as well as an understanding of the self, which is governed by social rules and external expectations by which he means 'me'. Thus, identity is one such 'symbol' that structures interpersonal expectations and brings continuity to an individual (Mead, 1934). The difference between how identity is perceived in the singular or plural, is a matter of arguing whether identity has multiple aspects or identity

itself is essentially plural. Although identity has been described between the two senses in different lines of identity studies in social science, there is a consensus that different identities or aspects of identity can coexist in a given context (Gee, 2000a).

Modernists view identity as an integrated unity with biological, psychological, economic and sociological characteristics whereas postmodernists see identity as a social construction which forms, changes and reforms over time. In the modernist view of identity, classes of socioeconomic and demographic variables (such as gender, age, ethnicity, nationality, for example) are used to explain identity formation (Abrams & Hogg 1990). In contrast, postmodernism extends the construct of identity to argue that there is no static, authentic 'self', but rather ourselves are constantly re-defined and negotiated. Underlining the pluralistic stance of postmodernism, postmodernists assert that identities are shaped by individuals' histories, cultures, language ideologies and their personal experiences of interactions with others (Alvesson, 2002; Taylor, 2005).

Hall (1996) argued that identities are not attributes that people have or are, but something that people do, and resources that they use. Hall (1996) noted that if we categorise individuals based on social and cultural variables, we might not allow individuals to acquire identities that emerged from the realities of patterns of interaction. The way in which Hall argued for postmodern identities appears to have been intended to marginalise the modern understanding of identity. With a consideration of Hall's argument, and in an attempt to integrate postmodern criticisms, Brubaker and Cooper (2000) conceptualised the two different ways of constructing identity such as 'who people are or what people have' (the strong version of identity) and 'what people do or use' (the weak version of identity). In detail, the strong concept of identity takes on an essential and long-lasting sense of selfhood whereas the weak one emphasises the fluidity, impermanence, complexity and context sensitivity of identities rather than identity. In summary, the key concepts of identity as viewed between modernism and postmodernism are outlined in Table 2.2.

Table 2.2 *Comparison of Identity between Modernism and Postmodernism*

Modernism	Postmodernism
Core	Multiple
Stable	Fluid
Personal/Individual	Social/Collective
Strong	Weak

2.9.2 Identity Formation

Identity itself has become a key theoretical and empirical concern to examine youth and youth culture (Buckingham, 2008). As Web technology becomes more user-driven and self-directed, the presentation of 'self' has moved more and more into the public realm (Koskela, 2004). The various forms of self-expression exhibited by young people have been extensively documented through social research (boyd, 2008; Thomas, 2007). A project conducted by the Pew Research Centre (Lenhart, Madden, Macgill, & Smith, 2007) studied American teenagers over several years and found that more than 59 per cent of them had created personal profiles and content in online sites. An ethnographic study in the UK (Livingstone, 2008) also found that in many youth practices, creating and networking online content is becoming an integral means of presenting one's identity. In this study, Livingstone stressed that teenagers use different strategies for representing themselves. For example, they express themselves through the use of different semiotic resources such as moving images, sound and body gestures. Such multi-literate skills move beyond the traditional text-based and print-based competencies. Some young people construct their identities by employing multimedia tools, which allows them to deviate from the real selves (Thomas, 2007). boyd (2008) described this process as writing oneself into being through identity performance.

The catch phrase 'Broadcast Yourself', the freedom of 'do it yourself' is built into YouTube culture, giving young people a new insight into creativity and

a sense of free agency. Young people often produce videos by themselves, and in doing so, they form, express and position their identities within their videos. In presenting the view of identities as digital artefacts shaped by an interaction via technology, multiple dimensions of self can be presented through design using digital tools and resources (Geldens, Lincoln, & Hodkinson, 2011). YouTube provides, therefore, opportunities for young people to share the experience of creating a form of self in a new way, enabling them to reflect on who they are and who they want to be (Wesch, 2009), with the asynchronous communication function on YouTube crucial for such self-analysis (Bloom & Johnston, 2011).

Considering YouTube from a symbolic interactionism (Mead, 1934) perspective, the ways young people present themselves on YouTube can provide a new form of self-awareness. Wesch (2009) found that a particular genre of YouTube video expresses people's inner experience. For example, people talk to the camera as if they talk to themselves, without any intention to talk to people on YouTube. Wesch (2009) found that although the genre of self-reflection takes less than 5% of the videos, it is a significant emerging genre on YouTube. By experiencing the self-inner dialogue, people create a connection between and togetherness of inner and outer-self.

In everyday interactions, people continuously and consciously take notes of the physical surroundings, people, space and many other things in their environment (Goffman, 1959). When engaging in social interactions, people may not only be evaluating a social situation, but also analysing those who are involved in that situation and how they themselves fit into it (Goffman, 1959). Such evaluation is crucial, for example, to engaging effectively in conversations. When watching videos, people are likely to analyse all elements of the situation, including the moving images. Prensky (2010) argued that someone explaining something through videos can be more trustworthy than one who writes texts.

From sociolinguistic perspectives, constructing self is connected to identity as identity enacts a particular version of the self that is appropriate to a time, space, relationship, or activity (Gee, 1996). Clearly, it is crucial for young

people to demonstrate their understanding of themselves and the person they want to be in order to communicate in the online realm. The development of socially constructed, multiple identities is important for teens since it leads to changing the portfolio of the self. In addition, these multiple identities enable young people to discover and adopt new roles or have the inert ability to improvise for such new roles (Jenkins (2007, Gee, 2000a). Bloom and Johnston (2010) added that performance can be constructed as an appropriate tool for deconstructing and reconstructing identities or reinforcing existing identities.

2.9.3 Gee's Identity Theory

Gee's identity theory (2000), drawn from a social discourse approach in education, identifies and conceptualises relevant aspects from the vast and fragmented literature on identity. The theory was developed to analytically visualise identity in a new environment such as gaming. Gee developed the framework based on four ways of viewing identity, including nature-, institution-, discourse-, and affinity- identity. All of the four perspectives can coexist in certain societies and are not separated from each other in the sense that people have multiple identities given by their performance in the society to which their belong (Giddens, 1991). The four perspectives are summarised in Table 2.3.

Table 2.3 *Four perspectives to classify identity*

Identity	Type	Process	Authority	Source of power
Nature	a state	developed from	forces	in nature
Institution	a position	sanctioned by	authorities	within institutions
Discourse	an individual trait	recognised in	the dialogue	of/with 'rational' individuals
Affinity	experiences	shared in	the practice	of 'affinity groups'

Source: Gee (2000a, p. 100)

2.9.4 Nature Identity

Identities are recognised by oneself or others in the sense that they constitute, as a whole or in part, the certain 'kind of person' I am (Gee, 2000a). The first way to view identity on a 'certain kind of person' is from the nature perspective, nature identity or N-identity. In this regard, a person's identity is developed from forces in nature, which cannot be attributed to any specific accomplishment of the individual - "we are what we are primarily because of our natures" (Gee, 2000a, p. 101). This can be a natural state, such as being a certain gender (male or female), an identical twin, or a certain race; having a certain skin colour like black or yellow, or being diagnosed as having reached puberty, all of which may be assumed to be a part of a human being's nature.

The process of developing N-identity is a natural state of being, as being adolescent is viewed as a critical psychological cognitive process. In this cognitive process, the individual establishes a sense of personal identity. In the case of adolescents, adolescence is viewed as a period of critical psychological and cognitive process of identity formation (Erikson, 1968). Erikson asserted that many adolescents go through identity development and explore different identities in order to find one that suits them. Where this 'fit' is unsuccessful, the adolescent will continuingly experience identity confusion leading to incomplete identity development (Muuss, 1975).

Marcia (1980) expanded upon Erikson's (1968) account of youth identity theory and developed four identity states which represent different positions in the process of identity development: namely, 'achievement', 'moratorium', 'foreclosure' and 'diffusion'. In the case of 'achievement', the individual has gone through an exploration of different identities and made a commitment to an identity; in 'moratorium', they have explored different identities, but have yet to commit to an identity; in 'foreclosure', although committed to an identity, they have not experimented with different identities while in 'diffusion', there is neither identity exploration nor commitment. In the four identity states, an important aspect to notice is that the balance between identity and confusion lies

in making a commitment to an identity. Erikson and his colleagues associated that the identity process with a kind of self-reflection or self-definition.

It can be argued that many theorists or researchers reflect upon adolescent, teenager or youth identity with an N-identity perspective. For example, youth identity is often studied from a psychological perspective because young people are at the stage of fast emotional, cognitive and social change affected by their biological development (Buckingham, 2008). However, taking this narrow view on youth identity alone may marginalise the other potential identities of these young people, which may otherwise contribute to their strengthening themselves and their performance.

2.9.5 Institutional Identity

The second perspective put forward by Gee (2000a) is Institutional identity or I-Identity, in which being a certain kind of person is defined by an institution. I-identity is an authorised position that can either be ascribed by others in the institution or achieved by the individual. The power that determines who a person is, for example a professor at a university and a doctor at a hospital, is derived from a set of authorities and the interpretive system which are the norms, traditions, and rules of institutions.

Gee's I-identity (2000a) reflects the sociological idea of roles, which are addressed by a number of scholars in early identity studies. Wendt (1992), for example, considered identity as social roles or positions and recognised identity as plural. He explained that 'who I am' or 'who we are' is determined by a situation and position in a social role structure in role formation where the N-identity and I-identity are constructed and sustained by discourse and dialogue, and support and sustain each other.

2.9.6 Discourse Identity

The third perspective purported by Gee (2000a) is Discourse identity, Discursive perspective or D-Identity, considered to be a trait of the individual, which becomes a source of power. This trait can be ascribed by others, achieved

by the individual, and also negotiated by the individual. The individual is not born with the trait nor is it obtained through authorisation to a social position by institutions. Rather, the power of D-identity is established through discourse or dialogue, and the source of its power comes from recognition by local or national individuals. D-identity is considered a part of the person's individuality, such as being a sportsperson. The identity is ascribed only because others consider the person as a sportsperson, and describe and interact with the person accordingly. This reflects what Potter (1996), a socio-constructivist, defined as the transformation of social realities.

The Discursive perspective has been discussed by scholars in several different ways. Flanagan (1991) claimed that such an identity comprises aspects such as tenderness, knowledge, humility, and kindness. Mead (1934) asserted that one's different identities are situation-specific. Harter (1998) argued that an individual's social interactions help these individuals reflect upon themselves.

The symbolic interactionist position taken by Goffman (1959) employed the metaphor of a drama perspective to address identity. He accounted for identity as a performance by which people manage the impression that one gives to others referred to as 'impression management'. Goffman proposed that everyday life should be considered as a stage in which individuals perform 'face-work'. He examined the different ways in which individuals perform when interacting with others in comparison with when they are alone, introducing the ideas of 'front-stage' (public) and 'back-stage' (private) selves.

2.9.7 Affinity Identity

The final identity in Gee's theory (2000) refers to affinity identity, defined as experiences of engaging in specific practices which constitute an affinity group. Through participation, people portray themselves to identify or to be identified as a particular kind of person. Affinity identity is a goal-oriented identity that people develop with the intention of projecting themselves to affiliate with a brand, symbol or material shared among a group of people. The concept of affinity identity closely connects to the concept of brand community

theory (Muniz & O'Guinn, 2001), one of the consumer culture theories. In these theories, brand identity is clearly portrayed in the market place (Kapferer, 2004; Schau & Gilly, 2003) when consumers commit to a brand or online brand community (Casalo, Flavian & Guinaliu, 2008; Jang et al., 2008). Such affinity identity is prevalent in the creation of teen online identity because teens participate in social media and online communities. The new media offer teenagers free online space within which to express their freedom.

Identity, therefore, can be constructed to suit an individual at a particular point in time, drawing on a variety of resources, ranging from social networks to specific brands or resources. In this study, the identities constructed by the teenagers participating in YouTube became one important focus. The next section considers the methodological aspects of online research.

2.10 Research Perspectives on YouTube

Many approaches have been taken to conducting online research. In this section, a brief review of the different approaches is provided, because they exemplify different theoretical underpinnings.

The discourse of video-sharing on social media has been well documented in different disciplines including medical health science (Farnan, Paro, High, Edelson, & Arora, 2008; Freeman & Chapman, 2007; Gomes, 2008; Keelan, Pavri-Garcia, Tomlinson & Wilson, 2007), social learning and networking (Donath & Boyd, 2004; Shao, 2009, Lange, 2007a, Mislove, Marcon, Gummadi, Druschel & Bhattacharjee, 2007), and IT technology (Zink, Suh, Gu & Kurose, 2009). YouTube has been depicted, for example, as User-Generated Media (UGM) from Information Science and Communication perspectives, where the content is made publicly available over the Internet, reflects a certain amount of creative effort, and is created outside of professional routines and practices (Wunsch-Vincent & Vickery, 2006). YouTube, as a typical example, focuses more on the concept of 'media' rather than 'content' (Blackshaw, 2007). Education literature also includes research on YouTube (Burke & Snyder, 2008; Snelson, 2010b; Tamin, Shaikh, & Bethel, 2007), particularly with respect to the

potential of online education through YouTube, with the latter being considered as ‘an educational tool’ (Snelson, 2009; 2011).

2.11 Ethnography for Conducting Online Research

Ethnography as a methodology has been applied extensively in a variety of areas, especially in sociology, cultural studies, education research and other social science fields. Ethnography is often interpreted as an anthropological qualitative research approach or cultural fieldwork with a focus on people’s behaviours, beliefs, values and cultures integrally related to an observable field (Atkinson & Hammersley, 2007; Marincola, 2007). Ethnography incorporates, therefore, descriptive accounts of a place and its people and cultures, based on time-bound regular observation and word-of-mouth inquiry (Fetterman, 2010). In education, ethnography provides observational transcriptions and notes about holistic, naturalistic teaching and learning practices (Wiersma & Jurs, 2009). Common ethnographic studies in education have been documented as the conduct within school or institutional discourses in relation to teaching and learning, that is, a process of face-to-face interaction in the classroom and students’ participation in learning activities or assessments (Beaulieu, 2004; Lyman & Wakeford, 1999).

Ethnographic research is predominantly situated within physical contexts in which researchers observe and study the nature of human involvement, closely incorporated with field contexts. Fields or sites situated online are decentralised and fragmented in nature (boyd, 2007). Some researchers call this type of study ‘virtual ethnography’ (Hine, 2000; Moore, Ducheneaut, & Nickkell, 2007).

In the modern digital society, young people rely heavily on electronically mediated forms of information exchange and social networking (Lenhart & Madden, 2007). An increasing number of young people spontaneously participate in a wide range of online groups such as blogs, wikis, virtual worlds, podcasting sites, and networked game domains (Ito et al., 2010). With the ease of access to the Internet, Web usage, and different types of technology tools and resources, many young people are connected in the online space by shared

interests and personal needs. They build relationships and form communities online through which they experience a sense of belonging and rich technology-oriented cultures (boyd, 2008; Livingstone, 2008). Online ethnography has become an important methodological approach in education as online participation is increasingly being conceived as a site of potential learning through social interaction and engagement with new and multimedia technologies. As ethnographic practices move beyond physical boundaries to fluid virtual spaces, online researchers have revisited the inherent characteristics of ethnography, extending the traditional notions of field study to fit in online contexts.

"Online ethnography" is generally used for ethnography on the Internet, simply distinguishing itself from ethnography in a particular geographic or physical setting. Hine (2000) was early to recognise the significance of online social interactions, and the increase of online participation in daily life, yet pointed out that online ethnography is deficient in terms of lack of authenticity and trustworthiness inevitably existing in online situations; thus, offered a somewhat sceptical view of what Hine called "virtual ethnography".

The term neologisms "Netnography" (Kozinets, 1998) and "Webnography" (Puri, 2007) are widely used in Internet marketing research. Both terms have a distinctive set of useful research procedures and strategies to conduct online fieldwork based on text-based communications in computer-mediated environments. Nonetheless, netnography pays closer attention to the notion of an online community. Kozinets (2002) contests the use of the term "virtual" as marginalising online ethnographic studies on the grounds that such online communities are somehow less "real" than physical communities. He considers online communities as real, social communities in which various cultures are transmitted and reproduced and behaviours, relationships and identities are situated and deeply embedded. More recently, "multimodal ethnography" (Dicks, Soynika, & Coffey, 2006) explores the evolving implications of digital, hyper-textual and multimedia technologies, studying various forms of content in multimedia environments (Lindlof & Taylor, 2011).

When educational ethnographers annex informal teaching and learning practices, particularly those occurring in computer-mediated environments, to mainstream education ethnography, educational responses to online social interaction are often complex and contradictory. Flick (2009) noted that dealing with a wide range of online data, sensitivity and complexity necessitates explicit and systematic methodological procedures in order to collect and interpret these data rigorously. With Kozinets' (2010) argument that netnography should not be tied to any methods, it is instructive to map out how netnography can be adopted in education research. Netnography provides useful ethnographic techniques with a general understanding of online-presented cultures and communities, which can enhance education ethnographers' understanding of online culture and online communities built through social interaction.

2.12 Netnography

Netnography was introduced as a branch of online ethnography, and was particularly developed to study practices, cultures, and communities emerging from computer-mediated communications (Kozinets, 1998). In contrast to other types of ethnography conducted on the Internet, netnography offers "guidelines for the adaptation of participant-observation procedures … to the contingencies of online communities and cultures that manifest through computer-mediated communications" (Kozinets, 2010, p. 191).

Netnography is a relatively new online research approach in education research fields in comparison with marketing and tourism research. However, Kozinets (2010) commented that netnography should not be tied too closely with any one particular method of data collection and analysis in any particular social science field. Recently, Kozinets (2015) redefined netnography as an online ethnography which can be used in many fields.

Netnography was introduced in 1998 by Robert Kozinets, a market researcher, who conducted ethnography on the Internet in order to understand how online cultures and communities manifest through computer-mediated communications. Netnography has increased in popularity in market and

consumer research over the last decade, and has recently gained recognition as a contemporary form of online ethnography in other social science fields such as consumer education, education psychology, and youth media research (Bowler Jr, 2010; Kupiainen, 2011; Sandlin, 2007). Compared with other types of online ethnography, netnography is intrinsically associated with online communities in which people live, communicate, socialise and express themselves virtually (Kozinets, 2010). Thus, netnography aims to understand a deep sense of human behaviours, opinions, concerns around user-generated topics, and motives emerging from online communities and cultures.

Netnography incorporates the inherent flexibility and adaptability of ethnography, and allows researchers to adopt multiple methods for data collection and analysis, and to make a choice between three types of netnographic research according to research objectives and questions. The three types of netnographic research include observational netnography, participant-observational netnography, and autonetnography (Kozinets & Kedzior, 2009). Observational netnography does not require researcher participation in the community, and describes a process whereby researchers learn about the community by studying the members of the target community, with the use of only those naturally-occurring pre-existing sources publicly accessible on the Internet. Participant-observational netnography on the other hand, denotes a process where researchers become a part of the target community and learn about the shared culture in the community by fully participating in various activities available in the community. Autonetnography entails the study of the researcher self as he or she participates in a particular online community.

Participant-observational ethnography, underlining the value of first-hand information and the insider's point of view, is widely accepted by ethnographers across disciplines. In participant-observational netnography, Kozinets (2010) also emphasised the researcher's very active direct-involvement in the research in order to provide a "thick description" (Geertz, 1973) of participative research. In several studies, Kozinets provided guidelines for the adaptation of participant-observational netnographic procedures in naturalistic and unobtrusive ways,

while leaving room for researchers to adjust the degree of researcher participation in the target community in accordance with research foci and questions (Kozinets, 2010, p.191). The six common methodological aspects for netnography include: research planning, entrée, data collection, interpretation, ethical consideration and research representation. For each step, he highlights several important points and sensitive issues in relation to online cultures. The following sections are the key points and main steps when participant-observational netnography is conducted particularly in education to explore online youth cultures and interest-driven communities.

2.12.1 Planning

Planning is a crucial part of any research and is the time when several fundamental research tasks are undertaken, specifically, defining research topics and questions, and identifying and selecting an appropriate research site. For netnography, choosing an appropriate research field site is crucial. The research site must consist of heterogeneous groups of online members, including recent substantial active social interaction, containing sufficient postings and providing information germane to the research topic (Creswell, 2009). Kozinets (2010) echoes these assertions and suggests that the researcher starts with one set of research questions which can be modified and refined during the process of netnographic investigation.

2.12.2 Entrée

Entrée in netnography diverges from the face-to-face entrée of ethnography in terms of accessibility, approach, and the span of potential inclusion. Before initiating contact with the target participants, it is important to gain a sufficient understanding of the target community so that the researcher can experience online social interaction in a way that, as far as is possible, mirrors the experience of participants (Richards, 2005). During the Entrée phase, the researcher becomes familiar with online activities, terminology, values, abbreviated comments, and icons used by the overall community which are linked to the existing cultures in the target community. On YouTube, for

example, video is the main communicative mechanism for its users and each individual's video channel presents their visual profile, whereas social networking sites such as Facebook and MySpace mainly operate by messages posted in various formats. It is necessary, therefore, to establish an effective yet sensitive strategy for participant recruitment in order to get the attention, approach, and communicate with the target group in a culturally appropriate communication manner.

Identifying different characteristics of online community participation is one of the significant tasks in Entrée in netnography, as those diverse characteristics can produce an insight into the research focus. Kozinets (2010) distinguishes four general characters of online users: newbies (lurker), minglers (networker), devotees (interactor) and insiders (maker). The classifications amongst the four are tightly intertwined with the degree of community participation and the extent of social connections to the group withn the community. Newbies merely express interests in the activities happening in the community. Minglers demonstrate strong social attachments to the group, but only contribute minimally to the community, whereas devotees undertake certain activities with enthusiasm, contribute knowledge and skills to the community, albeit with limited interest in building social relationships with other members. Finally, insiders are the most active participants, generating the core activities of the community and developing strong social ties to the group. While monitoring target participation in and contribution to the online community, participant observational netnographers can become immersed in the communities of interest, interacting with them and becoming active members of the group. Kozinets (2010) and Lange (2007b) highly recommend that when researchers enter the target community, they adhere to the prevailing cultural norms, and conduct themselves like a member of the community rather than behaving as a researcher. Borrowing the concept of 'contextual integrity' introduced by Nissenbaum (2010), Kozinets claims that researchers' approach and participation must be appropriate, comfortable and respectable to the online community members in order to conduct a better netnographic study.

2.12.3 Data Collection

In a participant-observational netnographic study, there are three different types of data to be collected: archival, elicited and fieldnotes, as summarised in Figure 2.2.

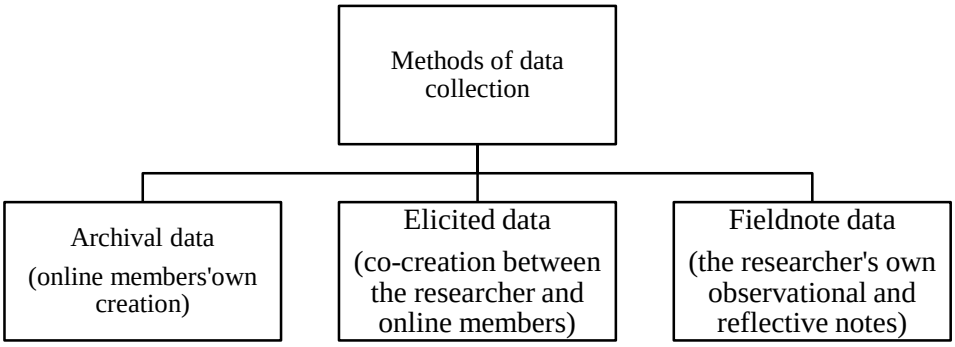

Figure 2.2 Methods of Data Collection

Data collection in participant-observation research entails relevant involvement, engagement, contact, interaction, communication, relationships, collaboration and connection with online members. Data collection in netnography is an active and ongoing process, as long as new insights are being generated within a time frame. A participant observational netnographic study can entail several procedures: 1) observing interactions of the participants and other online members to identify situated social practices and cultures (observational field-notes); 2) enhancing an understanding of situated social interactions and cultures (participant-observation), 3), paying close attention to details about particular social behaviours and patterns emerging from the situated cultures (interviews or conversation) and, 4) reflecting on the researchers' own experience of being in the community (reflective field notes).

Archival Data

Archival data are the information publicly available in the Web domain. Such data help the researcher to identify and understand the needs and decision

influences of relevance to the selected online group. Although information available on the Internet provides only a limited understanding of culture, it can be useful for identifying some key participative elements because it is likely comprised of pre-edited thoughts of online users; a personally-chosen style of online-presentation such as a "digital-self artefact" (Kozinets, 2006). Archival data include pre-existing computer-mediated communication sources such as uploaded videos, images or photos, and text-based comments or responses in digital formats. In netnographic research, archival data collection can be taken without social contact; however, if data contain sensitive, identifiable or copyrighted information, the researcher needs to seek usage permission from the creators in respect to their ownership or authorship for a certain type of research.

Elicited Data

Elicited data denotes the data generated through participant-observation, co-created by the researcher and online members through personal and communal interaction. Different types of responses such as comments on the particular site, e-mails, instant messages and interview data can contribute to elicited data. The researcher can also post questions or answer questions posted by other online members on the site. The conversation can initiate an ongoing discussion insofar as it becomes an important part of elicited data. Those data can be more-detailed, descriptive data used for attaining an engaged, deeper understanding of the online community, its members and culture. As briefly mentioned earlier, netnography allows the researcher to combine any methods to collect data. The multi-data collection method involving triangulation can increase the validity of the data and decrease potential biases on the findings of the research (Thurmond, 2001). In netnography, online interviews and one-to-one conversations are common data collection approaches, and are combined with other types of data collection methods. They can be conducted asynchronously or synchronously in various ways, for example, via Facebook, online survey tools, email, instant messages, Skype and other communication tools.

Fieldnotes

As stated previously in the Entrée phase, the netnographic researcher must devote considerable time and effort to observing online members' activities on the selected online site before collecting data. Furthermore, the participative observation needs be precisely recorded and included in fieldnotes. Although starting from the Entrée procedure, it is considered appropriate for the researcher to commence taking notes based on their own observations of the community, its members, interactions and cultural meanings, it is only once ethical approval has been secured that the observation may become active. Kozinets (2010) admits that while fieldnotes are time-consuming, they are a potentially rewarding method in netnography because they often provide valuable insights into "what the online culture is" in terms of what it means to the community and its members.

There are two clear types of fieldnotes in netnography; Observational fieldnotes and Reflective fieldnotes. Observational fieldnotes are based upon observations of the community, its members, interactions and meanings from an outsider's viewpoint whereas reflective fieldnotes include the experience of the researcher's own participation in the field site. Fieldnotes based on active ongoing observations can be vital sources of information, which in turn affects the nature of data analysis, dealing with such questions of why a particular graphic, photograph message or posting was made by a particular person at a particular time.

2.12.4 Data Analysis

Researchers such as Langer and Beckman (2005) advocated that netnography be considered similar to content analysis and established communication studies techniques, but Kozinets (2010) contested such a stance, arguing that content analytic approaches might only consider the observational stance of netnography. Unquestionably, information presented in computer-based simulated environments is often fragmentary, messy and miscellaneous, and it can pose a challenge for traditional techniques. Thus, netnography can adopt data

analysis methods including discourse analysis, semiotic analysis, visual analysis and musical analysis to examine various forms of textual, symbolic, audio and visual presentation. The degree of data analysis, therefore, needs to be congruent with the chosen type of netnography and research questions. The multi-data analysis method adoption can further enhance methodological triangulation for the quality of netnography.

2.12.5 Interpretation

Communicative meanings can differ from one place to another; thus, it is important to interpret meanings in close relation to the context in which the meanings are posited and situated. The set of data analytic processes initially developed by Miles and Huberman (1994), and commonly used in qualitative research, has also been used in netnography. The sequential steps proposed by these authors include:

1) coding inductively,
2) noting as the form of annotation,
3) abstracting to build categories in order, or to construct more general, conceptual patterns or processes,
4) comparing for identifying commonalities, distinct differences, and relationships,
5) checking and refinement by returning to the site to gain the understanding of the identified factors, patterns or processes,
6) generalising for consistency; and
7) theorising to construct new theories or extended existing body of knowledge (Kozinets, 2010, p. 119).

By incorporating these steps of data analysis, netnography is able to apply rigorous evaluation standards to the outcomes of the study.

2.12.6 Ethical Consideration

Major concerns in online research often arise in relation to the covert participation online, the use of publicly available online data, and passive observation upon which researchers draw their conclusion of the community being studied. Participant observation requires the researcher to become involved in the study as a research participant. In a participant observational netnographic approach, specific ethical concerns are elaborated empirically by deriving a set of requirements which include naturalistic and unobtrusive ways of approaching participants, restrictions of downloading and using "public" contents, and very active ongoing participation to become an important member of the target community. According to Kozinets' extensive online participation experience, netnography stresses that building trust between the researcher and online members is crucial. When initiating contact with the target participants for data collection, Kozinets (2010) suggests that the researcher should introduce him or herself and explain the background of the study to the online community and its members, talking truthfully about the research objectives of the study as well as disclosing the researcher's affiliation.

Netnography is respectfully focused on cultural insights as well as context. Ethical considerations in regards to publicly accessible online data can differ from one site to another (Hesse-Biber, 2011). Kozinets (2010) highlights, however, that although online postings are available to the public, many of the content creators intend to share their materials within the online community of which they are members. He points out that the researchers are required to build culturally appropriate approaches to communicate with the target members, while considering both 'how the dignity and interests of community members can be respected and anonymity and confidentiality is' assured. Although physical contact is absent online, any potential risks regarding emotional and psychological harms need to be identified and mitigated (Kozinets, 2006).

2.12.7 Research Representation

In qualitative research, four basic evaluative positions exist for evaluating and judging the quality of research: positivist, post-positivist, postmodern and post-structural (Denzin & Lincoln, 2005). The positivist suggests that one set of criteria can be applied to both qualitative and quantitative research. The post-positivist argues that a set of criteria need to be developed and utilised specifically to qualitative research in terms of theory generation, empirical grounding, generalizability, reflexivity, authenticity and critical approach. The postmodern position suggests that the character of qualitative research implies the non-existence of a set of criteria for various procedures of qualitative research (Hammersley, 1992). The post-structuralist argues that a set of criteria which stress pragmatism and subjectivity needs to be constructed in accordance with the particular nature of qualitative research work.

Netnography incorporates the four positions in harmony in order to represent a coherent and internally consistent interpretation of the phenomenon. Based on the four evaluative positions, Kozinets (2010) has established a set of criteria to assess the standard or quality of netnographic studies, incorporating: 1) coherence, 2) rigor, 3) literacy, 4) groundedness, 5) innovation, 6) resonance, (7) verisimilitude, 8), reflexibility, 9) praxis, and 10) intermix. In summary, in order to achieve and maintain the quality of netnographic studies, researchers need to

1) provide interpretations containing free of internal contradictions;
2) follow principled protocol in conducting research;
3) recognise and acknowledge existing and relevant research;
4) deliver logically sound theoretical representations supported by data;
5) extend the existing body of knowledge and offer a new way of understanding;
6) establish personalised and sensitising connection between the reader and the culture or community;

7) predicate a lifelike cultural experience for the readers;

8) recognise subjectiveness of findings and open to alternate interpretations;

9) motivate and inspire social betterment; and

10) recognise the interconnections between different social interaction modes in the culture or community (Kozinets, 2010, p. 162).

If, as Priest (2010) claims, "everyday social life is rich with opportunities to increase our understanding of the relationship between media and society using ethnographic methods" (p. 19), online ethnography has significant potential to enrich our understanding of the nature of a digitalised society in which people communicate, socialise, express and share ideas and experience through the use of technology. Since young people's active participation in a number of activities in flexible technology-mediated communication environments warrants attention from education, a considerable number of online ethnographic studies (Johnson & Humphry, 2012) in education have been conducted. There are few, if any, systematic strategies and tools identified in the literature, however, to assist online ethnographers in researching the online cultures and communities in which today's young people are increasingly participating.

In this chapter, netnography has been discussed as a contemporary form of online ethnography which investigates pivotal aspects of online-presented cultures and communities. Netnography provides a life-like simulation of the culture, 'life on the screen', and encourages the conscious recount of the 'inevitable effects of the researcher participating in the culture', and provides proof that the researcher was actually accepted as, and felt themselves to be, a member of the culture. This chapter has also elucidated the main steps and salient concerns when participant-observational netnography is conducted to explore online cultures and online communities. It is anticipated that by adopting a set of netnographic procedures and concerning the sensitive, distinct nature of online culture outlined by netnography, online ethnographers in education possibly explore the online challenging world in which young people are increasingly

becoming the main social actors so that educators can respond to and accommodate their experiences of living online.

2.13 Gaps in the Literature

In this chapter, the literature pertaining to the meaning behind teenagers' involvement and motivations for engaging YouTube was explored and identified across different domains of knowledge, with some of the areas yet to be explored, forming the basis of this study. The level of involvement and motivations were reviewed with discussion of the engagement where each individual participant constructed identities in their social activities.

This study has applied different approaches to the investigation of teen engagement with DIY new media in Web contexts. First, affinity space as a spatial lens/contextual perspective is used to examine spaces inside YouTube. Second, participatory culture as a cultural aspect is used to view popular culture emerging form the spaces. Third and last, in this research project, DIY media practice which mirrors the practice that teen YouTubers are actively doing on YouTube is adopted as a sociocultural practice that socially recognised and culturally accepted in the spaces. These conceptual approaches were well developed in the literature, but rarely strongly connected and organised.

2.14 Summary of Chapter 2

This chapter provided a comprehensive review of relevant backgrounds in the field of this study which has been organised in accordance with research themes of the study: participation, motivation and online identity construction. In addition, the chapter provided an overview on the methodology employed in this study since the methodology used in this study is relatively new in education.

This chapter has focused on the literature relevant to youth and technology and related domains of knowledge in the field. Research examining the relationship between teenagers and online activity is increasing, but examination of extensive ongoing participation of teenagers has been missing. In addition, a paucity of research investigated YouTube from many different perspectives;

there were little research investigating the degree to which extensive ongoing online participation amongst teenagers enhances social networks, culture convergence and identities construction. This chapter has considered the gaps that have been identified in the field and examined, analysed, synthesised and evaluated a number of main research areas operationalised from the corpus of literature, including participation, motivation and online identity construction from different theoretical perspectives. Major research studies surrounding these themes have been reported and discussed thoroughly in this chapter, which have given a solid theoretical understanding for the study. This chapter has also introduced and discussed theoretical foundation of methodology employed in this study.

The chapter that follows next is Methodology. In Chapter 3, the Methodology of the research project will be presented. In this chapter, the research approach, research design and the methodology of data collection and analysis will be presented.

3 Methodology

3.1 Introduction

In this chapter, a description of justification for the research design for data collection devised to answer the research questions is presented. The selection of the research approach and the underlying theory related to the research approach are discussed. The research procedure is then provided, followed by the justification for choice of participants. Issues of validity as well as ethical considerations are also addressed.

As introduced earlier in Chapter 1, this study had three research questions:

RQ1. *What are the common video categories that are associated with teenagers' participation on YouTube?*

RQ2. *What factors motivate teen video makers to continue to participate in content creation and content contribution on YouTube?*

RQ3. *In what ways do teenagers construct their online identities in order to engage with the audience through their videos uploaded on YouTube?*

The three research questions were designed to present a broader focus on understanding teen participation on YouTube.

This study required a naturalistic form of inquiry that required a deep immersion in the online space for a considerable amount of time to elicit insights from the insider's point of view.

The methodology of this study was netnography (Kozinets, 1997, 2010). Netnography is online ethnography, which was chosen for several reasons. First, the Internet has its own unique culture and practices, conceptualised by some scholars as a 'third place' (Soukup, 2006). It is not uncommon that researchers locate themselves as observers in the online space, interacting only with their participants on-screen representations. The people interacting online are the same as those living in the real world: their social interactions and experiences are no

less real. Such interactions may develop unique cultures and practices, creating a "third place" neither tied to nor completely separated from the offline local activities of teenagers.

Second, online ethnography enabled the exploration of a contemporary phenomenon in a dynamic field at a particular point in the history of the Internet. This study, therefore, should be seen and understood as a snapshot of a historical moment of teen participation in online popular culture, spreading out through the Internet as teens increasingly digitalise their active involvement in media content sharing on YouTube.

Third, this study contributes to the necessary accumulation of research in this area, complementing recent ethnographic work (Greenhow et al., 2009; Ito et al., 2010). It is noteworthy that a call for such "necessary accumulation" as made by Ito et al. (2010, p. 4) signifies that "using an ethnographic approach means that we can work and understand how media and technology are meaningful to people in the context of their everyday life".

Fourth, this study utilised broad-based ethnographic work achieved through inviting teen YouTubers through YouTube regardless of nationality. As Ito et al. (2010) suggested, "an initial broad-based ethnographic understanding, grounded in the actual contexts of behavior and local cultural understandings, is crucial to grasping the contours of a new set of cultural categories and practices" (p.5). This online ethnographic study contributes to the growing body of ethnographic work of youth new media engagement and sites.

3.2 Netnographic Approach

Netnography is a relatively new form of online ethnography, but it was the most appropriate approach for this study as it aligned with the focus of the research. Netnography is "an ethnographic approach that looks at not only the content of media but also the social practices and contexts in which media engagement is embedded" (Ito et al., 2010, p.10). Netnography was employed in order to acknowledge YouTube as an online community as well as a way of

conducting research with the same viewpoint, as in understanding the natural practices, cultures and communities embedded in YouTube.

Netnography, as described in the previous chapter, incorporates a set of research processes as stepping stones, specifically, planning, entrée, data collection, data analysis, representations and evaluation. Following this process helped the conduct of participant-observation netnography and enabled a trustworthy, ethical relationship with teen YouTubers on YouTube to be developed. Netnography acknowledges the asynchronous online communication mode which mostly occurred between the researcher and teen YouTubers. It also allowed for respect of participants engaged with different life styles in different countries and maximised the convenience of discussion across time zones.

3.3 Netnographic Process

In the next section, the components of the netnography process are explained. The components are planning, entrée, data collection, data analysis, representations and evaluation.

3.3.1 Planning

During the planning phase, a flowchart for the whole procedure of this study was developed. This flowchart is shown in Figure 3.1. YouTube was identified and selected as an appropriate research site for this study. This selection was informed by the following netnographic criteria: the site included 1) heterogeneous groups of online members; 2) recent substantial active social interaction; and 3) sufficient postings and information relevant to the research topic (Kozinets, 2010). Some researchers have indirectly supported the value of researcher participation in netnography, asserting that ‘covert studies’ of online communities are sometimes desirable (Langer & Backman, 2005). Although such studies can be justified with netnography, this study used disclosure as encouraged (Kozinets, 2010).

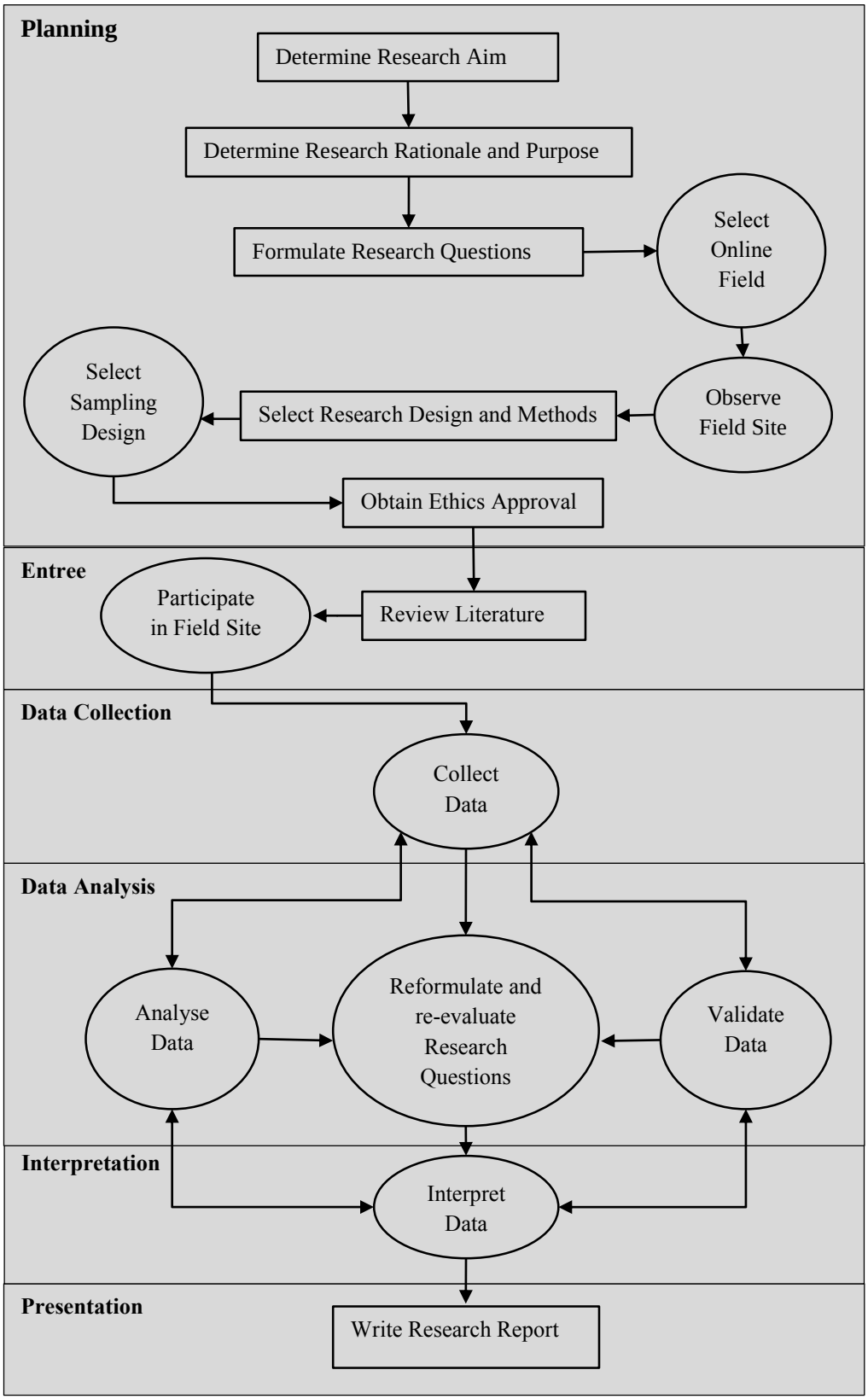

Figure 3.1 A flowchart of Research Process used in this Study

Data analysis began a few months after the data collection had started, enabling a review and revision of subsequent data collection strategies, as recommended for netnography practices (Kozinets, 2010) as shown in Figure 3.2.

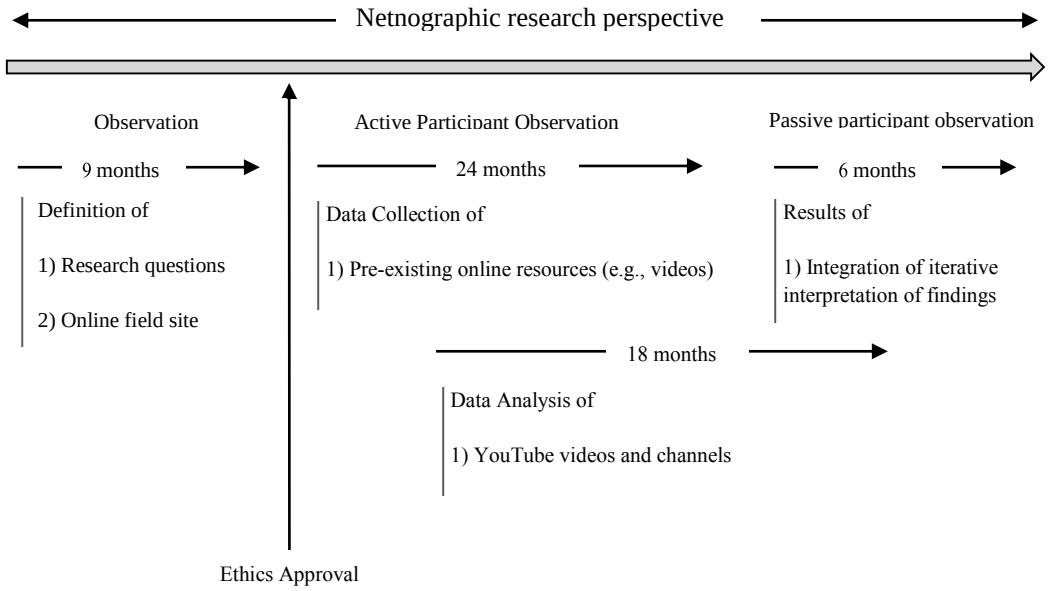

Figure 3.2 Planning for Data Collection and Analysis

3.3.2 Entrée

Before initiating contact with the target participants, it was important to gain a sufficient understanding of YouTube and its culture so that the social interactions online were experienced in a way that, as far as is possible, mirrored the experience of participants (Richards, 2005). During the Entrée phase, I created a YouTube account and uploaded different types of videos such as daily blogs, animation videos, and videos of myself, my friends, and this research project. In order to become familiar with online activities, terminology, values, abbreviated comments, and icons of the overall community linked to the existing cultures in the target community, I openly communicated with other YouTubers in the way a normal YouTube user would do. My own experience on YouTube was crucial to establishing an effective yet sensitive strategy for selecting target samples and participant recruitment.

3.3.3 Selecting Participants

YouTube is a video-sharing platform that has over 4 billon visitors daily. Such heavy traffic makes it difficult to generate data to answer the research questions of this study to a full extent. A set of purposeful sampling criteria shown in Table 3.1 was established, therefore, to ensure that the participant sample consisted of practitioners who were best positioned to provide data from their demonstrated active and public behaviours and their interest and ability to express their personal experience of being a YouTuber.

Table 3.1 *Participant Selection Criteria*

No	Criterion
1	Video uploaded date between May 1 and May 31, 2010 as YouTube's fifth birthday was May 17, 2010. Many people uploaded videos to celebrate YouTube's birthday and shared their stories during May, 2010.
2	English was used as the only communication language in the video.
3	The title of the selected video matched with one of key words selection in Table 3.2.
4	The YouTuber was under the age of 18 at that time at which the video was found in September, 2011. For each video, I visited the teen YouTuber's YouTube channel and other online sites to identify his or her demographic information to make sure that he or she was under 18.
5	The video showed its creator representing him or herself acting in public, for example, sharing their identifiable information in their videos or their YouTube channels.
6	The YouTuber showed his or her ongoing activities in uploading videos on YouTube during the recruiting period from November and December, 2011.

The teen YouTubers who had participated in celebrating YouTube's fifth birthday in 2010 were invited to participate in this research project. This invitation was motivated by the observation that YouTube specially created and launched a website titled "YouTube Five Year: Celebrating Five Years of the

YouTube Community", to celebrate its fifth birthday. In addition, the new website was linked to the main YouTube site, in April, 2010. Through the new website, anyone who wished to share their YouTube stories was invited. Figure 3.3 presents a screenshot of the YouTube Five year community site.

Figure 3.3 A screenshot of the YouTube Five Year community site

YouTube selected and posted 245 videos from over the world on their celebrity channel (more information, see Appendix C), but I went beyond the scope of the YouTube video selection. I searched videos by the way people created their video titles and found 1,658 videos related to the YouTube event as shown in Table 3.2.

Table 3.2 *Search keywords and the web site used to select samples*

YouTube site	**Clips**
YouTube community	245
Key words	
"My YouTube story"	461
"My You Tube story"	16
"My YouTube history"	2
"My YT story"	8
"Five Year"	244
"Happy 5th birthday"	160
"Happy fifth birthday"	17
"Happy birthday YouTube"	452
"YouTube's birthday"	10
"Fifth birthday"	14
"YouTube's fifth birthday"	29
Total	**1,658**

Based on the finding of 1,658 user-generated videos, I created sampling criteria to select a group of teen YouTube users under 18 years of age as shown in Table 3.1. Because YouTube used to have a poor filter function and search engine, selecting videos was undertaken three times every two weeks to ensure validity and reliability of sampling.

A group of teenagers was purposefully selected through their uploaded videos in conformity with the selection criteria. Out of a total of 1,658 video clips, 113 were identified to meet the selection criteria 1 to 5, however, of these 42 YouTubers had stopped making videos before November, 2011 (criterion 6). Subsequently, a list of the selected participants was filtered several times by

observing their online activities and those of their friends, to maintain the use of samples. Overall, 71 teen YouTubers who met all the six criteria were invited to participate in this study as shown in Table 3.3.

Table 3.3 *Potential study sample*

Nationality	Gender	Number
Australia	Male	2
Canada	Male	4
Hong Kong	Female	1
Ireland	Male	1
Philippines	Male	1
Russia	Male	1
Singapore	Male / Female	1/2
South Korea	Female	1
Slovenia	Male	1
U.S.A.	Male/Female	33/9
U.K.	Male	7/1
Norway	Male	1
Not indicated	Male / Female	6/1
		(Male) 58 / (Female) 13

These teenagers, identified through their participation in the YouTube five years celebration, hailed from 13 different countries, with the majority from the United States of America (USA), and with more males participating actively than females. The 71 teenagers were invited to participate in my research project through a YouTube video that I created for this research purpose (Jang & Lê, 2013). This `recruitment video' contained information about myself and my project in order to create contextual integrity. The recruitment approach and video was approved by the Human Research Ethics Committee of the University

of Tasmania (https://www.youtube.com/watch?v=w53E7fUlCHM, Appendix A). Screen shots of the video invitation are shown in Figure 3.4 and Figure 3.5.

Figure 3.4 A screenshot of video invitation

Figure 3.5 A screenshot of video of developing an awareness of parental consent

Of the 71 who were invited to participate, 18 agreed. Their electronic acceptance statement and some demographic information is provided in Table 3.4 (Copies of their electronic messages is provided in Appendix D). These teen YouTubers came from different backgrounds in terms of age, gender, nationality and the date that they joined YouTube as a user.

Table 3.4 *Final sampling selection*

Participant (Pseudonyms)	Gender	Age in 2010	Nationality	Joined date	Response
Adam	M	10	Slovenia	26/10/2008	*"Thank you so much :) I'm in! my English isn't that good, but I hope nothing were misunderstood ;P"*
Alex	M	17	USA	23/04/2008	*"I'll tell u anything u need to know"*
Bryan	M	15	UK	06/02/2010	*"Sounds great! You have my permission"*
Blue	M	14	Sweden	27/07/2009	*"Go ahead! Use my video! It would be a honor :D Have a nice day!"*
Brandon	M	10	USA	28/09/2006	*"Sure, go ahead!"*
Byrd	F	13	USA	25/11/2009	*"Sure. You are very welcome to use any of my videos for your project. Thanks for the invitation. "*
Celena	F	15	Singapore	02/02/2010	*"Haha I am not famous at all and the video I think you choose for yourself because I have no idea which video to choose"*
Cooper	M	15	USA	04/11/2008	*"Thank you for the information! I would definitely like to be a part of your project!"*
Cutie	F	15	USA	04/01/2008	*"sure thats great i would love to be part of your project. just*

					which video do u want to use? let me know."
Dilly	F	13	The U.S.	01/04/2009	*"sureee no biggy ill be fine with that.... =)"*
Earth	F	13	The U.S.	22/05/2007	*""Yes I will join. Thank you for telling me! Definitely update me on what people think!"*
Frasilia	M	13	Norway	21/01/2009	*"I accept that you use my video in that project of yours, and I am excited for you :) Can't wait to see the result, if I'll get to see it though :)"*
Henry	M	15	The U.S.	27/07/2009	*"Thank you very much for your kind message. I would love for my video to be used for your project. You sound like a very interesting and and ambitious student. I'm excited to see how it turns out."*
Ingo	M	11	The U.S.	15/02/2010	*"Please use the video I was wearing a blue T-shirt"*
Jelly	F	13	South Korea	26/03/2009	*"Thank you so much for watching our videos I'm really glad you're interested :D I would really like to join. We pretty much agree to do the project thing"*
Key	M	17	The U.S.	14/06/2008	*"yes if you want to use my video you can,*

					thanks for putting my video in the project and best of luck"
Nick	M	16	The U.S.	18/12/2009	*"Well hi there (: I'm always up for a chat. (:"*
Ziv	M	16	Australia	20/08/2010	*"go ahead. i am 17. "*

Although 18 participants initially agreed to participate in this study, five (Blue, Cooper, Dilly, Ingo and Ziv) only continued to upload videos on YouTube for a short period of time thereafter and later they did not use YouTube very much. Cutie and Henry also mainly uploaded commercial videos on their YouTube channels. Six participants including Adam, Brandon, Celena, Earth, Frasilia, and Key, engaged in online conversations with me and participated in online interviews through their preferred communication tools. Interview questions are provided in Appendix B. Details of video categories will be presented in Chapter 4.

3.4 Ethics Considerations, Gaining and Maintaining Access

Because "ambiguity, uncertainty and disagreement are inevitable" (Association of Internet Researchers, 2002, p. 4) in the nature of online context, I aimed to employ sensitive and professional judgements to ensure the ethical conduct of research. Ethics in Web-based research is not a new topic, but because the Internet is constantly changing, ethical issues and agreements related to Internet-based research are also subject to ongoing scrutiny (Kozinets, 2010).

This study considered ethical philosophies in order to examine ethical diversity dwelling in the online world. Philosophical views and ethical issues are interrelated with research design approaches (Resnik, 2011). Although the YouTube site is recognised as an American product, people from a wide range of different countries use YouTube. YouTube additionally enables people to link to each other locally and globally, asynchronously and synchronously. Interaction is

ongoing and this study took a pluralistic approach, recognizing similarities and differences, as an ethical framework.

Table 3.5 shows the multi-faceted aspects of this study. By making the participant observer interactions transparent, potential ethical issues were avoided.

Table 3.5 *Multi-faceted aspects of this study*

Researchers acts	Research field and sub contexts (videos and channel)	Participants' acts	Data content
Participant observer (being a YouTube member)	Public (open to anyone, no registration required to access information)	Overt with identifiable information (Public)	Published without sensitive topic

3.5 Data Organisation and Management

A large amount of data can be generated through this approach and this provides a challenge in terms of data management (Markham & Baym, 2009). In addition, because each participant had different levels of engagement with YouTube, the amount of data varied from one participant to another. In order to manage discursive data, collected from different sources and stages, a data organisation strategy was developed. Raw data were collected and organised for each individual participant. Each participant was given an electronic field folder which contained a copy of video clips selected for media analysis and a Word file containing 1) a description of their participation, uploaded videos and YouTube video channels with screenshots; and 2) a summary of our conversations including responses to their questions through YouTube and interview data. These individual files were updated frequently as data were continually generated through observation and interaction with the participants. As data were generated online, data presenting on screen were stored as screenshots or were copied and pasted into a Word file for storage. Video data

were downloaded and stored only with the permission of the YouTubers. Before undertaking the coding processes, the verbal contents of selected user-generated videos were transcribed and were compared with the original videos and then checked by other researchers including the research supervisory team to make sure all transcripts were accurate. As the final step in preparing data for coding, these transcripts were organised for each participant and stored as a Word file in their electronic field folder.

3.6 Data Analysis

A computerised program package, NVivo 10 (Gibbs, 2007; Bazeley & Jackson, 2013), was used in the process of data analysis for this study. As a well-known qualitative data analysis program, NVivo provided better support for organising and analysing text documents, as well as audio, video, and pictures. The latest version also had new features for the analysis of social media, for example, analysing videos directly from the YouTube site (see in Appendix E).

3.6.1 Data Analysis Framework

Both linguistic data and non-linguistic data were organised and analysed with the use of a relevant framework. This study employed thematic analysis for linguistic data analysis and New Media analysis for non-linguistic data. Because thematic analysis focuses on themes and patterns emerging from the raw data (Aronson, 1994; Joffe & Yardley, 2004), it was recognised as the most suitable method to answer the three research questions in this study, particularly RQ1 and RQ2. In order to process thematic analysis systematically, this study used the 'I-statement framework' in the thematic coding processes. The I-statement framework used in this study was influenced by Gee's I-statement analytic tool used in identity discourse analysis (Gee, 2000a).

3.6.2 I-statement Analytical Framework

Gee claims several times that speaking in the first person "I" is one of many ways in which people build identities in and through language (Gee, 2000a, 2005, 2010). When "I" is the subject of a sentence, it often takes on a

range of more specific meanings guided by the topic pointed out of the subject. By categorising I-statements, the content of data was analysed to identify themes. In other words, the I-statement tool was a starting point to look at the content of data when they refer to themselves by speaking in the first person as I could trigger to the understanding of what certain topics teen YouTubers have in their inner and outer experiences. In order to examine what claim is being made in an I-statement sentence, the subject of a sentence plays a crucial role in discourse analysis. In a study conducted by Gee (2000a), "I-statements" was categorised into five different processes: Cognitive, Affect/Desire, State/Action, Ability/Constraint and Achievement to compare how two different social groups of teenagers fashion of themselves through I-statements. Halliday and Matthiessen (2004) introduced the major types of verbs that "I" can carry out, including material (Actor), behavioural (Behaver), mental (Senser), verbal (Sayer) and relational (Carrier) processes. In order to facilitate the "I-statement" tool, three of the processes play the main analytic role: material, mental and relational. In analysing verbal data, relational processes are characterised by a few verbs such as 'be' or 'have'; mental processes are constructed with one conscious participant, "I"; and material processes are realised by a broader set of action properties. Hence, "I" statements identify and explain how the participant addresses different things which are directly involved in the mental and physical processes of saying (informing), doing (action) and being (identity) situated in "I" statements (Gee, 2011a).

Non-linguistic data were coded by 'New Media Analysis', an analytical approach I developed from Media of Multimodal Communication analysis (Kress & Van Leeuwen, 2001), Multimodal Film Analysis (Bateman & Schmidt, 2013) and Discourse Analysis (Gee, 2011a).

3.6.3 New Media Analysis

Kress and van Leeuwen (2001)'s four strata of making meaning were drawn upon the metafunctional theory of systematic functional linguistics (Halliday, 1985, Halliday & Matthiessen, 2004). Halliday (1985) examined the

grammar of language that is metafunctionally organised and described through three fundamental metafunctions, namely 1) ideational, 2) interpersonal, and 3) textual. Kress and van Leeuwen (2001) however focused more on the grammar of visual image and described that the visual semiotic mode functions have three different purposes, namely 1) representational, 2) interactive, and 3) compositional. This study further extended Kress and van Leeuwen's theory of Media of Multimodal Communication as a tool for the analysis of YouTube non-linguistic data. In particular, the analysis was based on the YouTube video composition process (e.g., design, production and distribution) through the lens of different metafunctions (Kress & van Leeuwen, 2001) and Multimodal Film perspective (Bateman & Schmidt, 2013) and Discourse Analysis insight (Gee, 2011).

Multimodal Film Analysis in this study included *mise-en-scène*, sound, editing and cinematography from a filmic perspective. Discourse analysis is interpretative and explanatory. Critical analysis implies a systematic methodology and a relationship between the text and its social conditions, ideologies and power-relations. Interpretations are always dynamic and open to new contexts and new information (Wodak 1986, p. 147). From this complex, meshing of language and social facts is derived the frequently unclear and hidden ideological effect of language use as well as the influence of power-relations. In discourse practice, structures and ideologies are expressed, which are not normally analysed or questioned. There are a number of principles to support Critical Discourse analysis (Wodak, 1986). One of the principles based on discourse analysis in this study is that language use may be ideological. To determine this, it is necessary to analyse texts to investigate their interpretation, reception and social effects. A Discourse Analysis Framework (Gee, 2011a) with five key tools was utilised to analyse six sample videos, namely situated meanings; social languages; intertextuality; figured worlds; and Discourses.

Hence this multi-layered data analysis used two analytic tools to analyse the two main bodies of data. The I-statement analysis tools were used for the linguistic analysis and the New Media Analysis tool for non-linguistic

multimodal analysis. Table 3.6 shows the data analysis methods used to address each of the Research Questions.

Table 3.6 *Data analysis, methods, and analytic tools*

Data	Data Analysis Methods used	Analytic tools	RQs addressed
Non-linguistic data	Thematic analysis	Video categories	RQ 1
Linguistic data	Thematic analysis	I-statement analysis	RQ 2
Non-linguistic data	Media of Multimodal Communication, Multimodal Film, and Discourse Analysis methods	New Media Analysis	RQ 3

3.7 Data Analysis Process

3.7.1 Coding

The coding system is the key part of the analytic method as it specifies the information to be obtained from the field notes, online conversation, interviews, video transcripts and other cultural materials (Smith & Kollock, 1999). There are a number of analytic procedures and approaches to qualitative analysis methods which have been discussed and documented in online ethnographic studies. However, netnography requires an inductive approach to the analysis of qualitative data, which allows coding categories to be derived directly from the text data. Often referred to as "open" coding, this approach allowed the researcher to define and redefine categories during the act of coding, rather than being imposed by prescribed categories.

To identify common video categories as shown in Table 3.7, a list of 15 categories provided by YouTube (see Table 2.1) and a list of 19 categories used

in market research provided the basis. Throughout the time this study was conducted during 2011, the 15 categories provided from YouTube remained unchanged. Every video uploaded by the participants was allocated to a group within these categories and new categories suggested by teen YouTubers themselves.

Table 3.7 *Categories identified by a marketing research company and YouTube*

19 categories from marketing research	15 categories from YouTube
Advertisement	Car and Vehicles
Animation	Comedy
Demonstration	Education
Event/Performance	Entertainment
Fiction	Film & Animation
Film	Gaming
Home Video	How to & Style
Instructional Video	Music
Interview	News & Politics
Lecture	Non-profits & Activism
Montage	People & Blogs
Music Video	Pets & Animals
News Broadcast	Science & Technology
Promotional Video	Sport
Sightseeing/Tour	Travel & Events
Slide show	
Speech	

Television Show

Video Log

3.7.2 Categorising Videos

The process of categorising the videos is exemplified by the analysis of Adam's video activity. Each time Adam published a video, I organised information about the video and categorised it as shown in Table 3.8. I shared the identified categories with Adam and later he confirmed the categories I had selected. If differences emerged in the way the videos were classified, I often chose the categories named by the teen YouTubers rather than by YouTube or marketing.

Table 3.8 *Examples of video categorising*

No	Video Title	Date	Notes	Category (Y: YouTube, M: Marketing, T: Teen)
1	Camtasia studio 6 tutorial	Aug 2009	Video making program tutorial: Teach how to make videos by using Camtasia studio 6.	Y: How to & Style M: Instructional video T: How-To
2	Nigahiga is the first on YouTube	Aug 2009	In the video he says Nigahiga is a big YouTuber. When he was the most popular YouTuber on YouTube, he made this video. ** This is the first my random video.*	Y: News & Polices M: News Broadcast T: Random
3	Funny YouTube people	Sep 2009	He is a fan of funny YouTubers such as nigahiga, shane dawson TV, Smosh, DesandNate, DewtonBrothers.	Y: News & Polices M: News Broadcast T: Random

4	My state (Google Earth)	Sep, 2009	He showed where he lived through Google Earth. He also showed historical statues, famous church in his town.	Y: People & Blogs M: News Broadcast T: Video blog (Vlog)
5	How to replace the windows xp sp3 themes	Sep 2009	He showed how to replace themes on windows xp and also provided a link for window 7.	Y: How to & Style M: Instructional video T: How-To

3.7.3 Coding I-statements

The use of open coding for this study allowed for the theoretical aspects revealed through data analysis of the raw data to bring a new or extended understanding of the teen participation in YouTube. The I-statement coding scheme was used to facilitate thematic analysis and interpretation. I-statements also became a basis for a structured inductive approach for the assessment and confirmation of the inductive coding.

In order to capture the inner and outer experiences of a teen YouTube user, the adopted Gee's "I-Statement" analytical tool was modified to be a suitable approach to thematic analysis to best fit this study. I-statement analysis also enabled me to identify categories for inductive coding with themes emerging inductively through a close reading of the data and re-checking of the identified categories (Denzin & Lincoln, 2007).

The I-statement framework was designed to organise information about teenagers' direct (insider) experience emerging from their mental and physical world, which was linked to the aims of this study. The codes with I-statement analysis are presented in Table 3.9.

Table 3.9 *I-statement analysis*

Process	Code	Example
Mental	Cognitive	I think, I know, I guess
(inner experience)	Affective	I like, I enjoy
	Perceptive	I feel, I see, I smell
	Desiderative	I want, I wish
	Ability	I can say, I am able to do
	Constraint	I have to, I must
Material	Action	I hit something
(outer experience)	Speech	I tell, I talk
Self-relational	State	I am, I have
(inner experience, outer experience)		(inner experience = I'm happy, I am afraid) (outer experience = I am at school, I have (got) a camera)

The coding process is best explained by way of exemplar; Table 3.10 presents examples of categorised I-statements made by Frasilia.

Table 3.10 *Categorising I-statements*

Process	I-Statement	Examples
Inner experiences	Cognitive	I ***think*** teenagers are looking for excitement and challenges to see what they are able to do and show themselves off. [VIEW ON TEEN BEHAVIOUR]

	I *believe* it [teenagers' participation on YouTube] is because of what YouTube offers. [RQ2]
Affective	I *like* the name of my video channel. I actually like it [the name of my video channel] even more with the years that have passed. [RQ2]
	I *love* my country so much, that getting known as a Norwegian Youtuber, is a proof that I am proud of my country. [RQ3]
	I really *enjoy* making YouTube-videos.[RQ2]
Perceptive	I *look* more professional and the new profile picture [which looks more professional] [RQ3]
	I had been bullied at school those years, and a few years back as well, so I *felt* I needed somewhere to put myself out and get attention [RQ2]
Desiderative	But I *decided* to start over again, as what I called it: [Frasila 2.0] [RQ3]
	I *want* to make videos on YouTube. [RQ2]
	Well, back when I was 13-14 years old, I really *needed* attention. [RQ2]
Ability	I *could make* scripts for my videos, I *could actually think* of what to say before I say it, so it gets better. [CONFIDENCE]
	just *can't control* them because most of the people who write them are just writing them to affect me. [INABILITY]

Outer experiences	Action	I *have now signed* a YouTube Partnership-contract. [RQ3]
		I *choose* to state it (3.0) like this, because it is simple and shows my changes [in video making]. [RQ3]
		I *have gained* confidence during all the years I have been doing this :) [CONFIDENCE]
		I *have managed* to not take them [haters] too seriously. [JUDGEMENT]
	Speech	I just *asked* the audience as a way to see how much they would like it [watching my new coming videos]. [RQ1]
		I *respond* to them [haters] in a positive way. [RQ2]
		I *would say* that YouTube changes people doing things. [VIEW ON YOUTUBE]
Inner and outer experiences	State	I *am* basically on YouTube every day, checking my favorite channels for updates, checking my own videos for feedback etc. [RQ2]
		I *am* not open for using my real name, at least not now. [RQ3]
		I only *have* one channel that I actually use. [RQ1]

As shown in Table 3.10, through the I-statement analysis, text data were organised to answer the research questions in an inductive and manageable way. For example, “I really enjoy making YouTube-videos” was identified as an affective process. It appeared to be a strong emotional attachment to the main activity of making and uploading videos on YouTube. I-statement categories,

such as cognitive, affective, perceptive, desiderative, ability for inner experiences, and action and speech for outer experiences were used to further support the coding processes. Statements which did not contribute to addressing the research questions were not included in the analysis. For example, *"I think teenagers are looking for excitement and challenges to see what they are able to do and show themselves off - Frasilia"* was categorised as a cognitive process in mental experiences. It was grouped as a cause of teens' participation on YouTube, but as it was one person's view on teenage behaviour in a subjective manner rather than describing a person's inner or outer experiences, this statement was not included in further coding processes.

Although the I-statement coding framework was useful and a significant part of the coding process, a single I-statement itself did always not provide sufficient information to understand a particular meaning or phenomenon. Thus, although the I-statements were organised by categories, the entire section that included the I-statements was used as a direct quote in order to make sense of the data. For example, Celena's I-statement "*I always bring my families in my blog"* was categorised as an action process in outer experiences, but to provide meaning, I incorporated the whole quote.

"I always bring my families in my blog and they do know what I am doing online. I don't think they find it weird, I think they find it quite normal and they are comfortable with the camera and often say hello to my YouTube friends"

Once the open coding process was completed and the processed data were stored in a Word file, the outcomes were checked with other researchers including the research supervisory team. The document was then uploaded into the NVivo program in order to complete the coding process technologically. Through this multiple coding process, undertaken both manually and technologically, the identified categories were refined and improvements were made to the preliminary coding.

3.7.4 Coding Non-linguistic Data

YouTube is more complex and dynamic and the analytical foci in this study were not only the YouTube media itself, but also involved the YouTube video production and other related areas. The media analysis was therefore based on both YouTube as a whole and its content in detail. Pauwels (2005, 2009, 2010) supports a multi-analytical approach to disclose the complexity of such media and provides a model for the analysis of multimodal Web sites, YouTube particularly.

This study employed a synthesised New Media Analysis tool derived from Media of Multimodal Communication analysis (Kress & van Leeuwen, 2001), Multimodal Film Analysis (Bateman & Schmidt, 2013) and Discourse Analysis (Gee, 2011a) for the YouTube media analysis. Kress and Van Leeuwen's approach included four domains of practice in which meanings are made through the analysis of visual communication, namely *discourse*, *design*, *production*, and *distribution*.

A metafunctional analysis of the video was employed in conjunction with these two analyses to look at the visual semiotic mode functions for three purposes, namely, 1) Representational function, 2) Interactive function, and 3) Compositional function. In this study, the representational function is related to the ideational metafunction (Halliday & Matthiessen, 2004), and refers to the way in which the visual mode of YouTube videos is used to represent or symbolise an idea. Different types and functions of visual elements used in making YouTube videos represent different meanings.

Interactive function, related to interpersonal metafunction (Halliday & Matthiessen, 2004), refers to the relations constructed between the author of the YouTube video and the audience(s). Three parameters were analysed under the interpersonal or interactive meaning, namely a) contact, b) social distance, and c) attitude. Contact analysis refers to the social relations created with audience through the function of YouTube videos. Social distance analysis refers to the degrees of social distance encoded between the author and video audience

whereas attitude analysis refers to the power involvement that is constructed between audience(s) and the YouTube videos.

Compositional function related to textual metafunction (Halliday & Matthiessen, 2004) or organisational meaning, deals with the way in which any semiotic resource coheres with the meaning of the whole (Kress & van Leeuwen, 2001). The analysis of YouTube videos in terms of this function focused on a) informational value, b) framing and c) salience. Informational value analyses the meaningful positioning of video elements. Framing analyses the way in which various YouTube video elements of the composition are connected to each other or are disconnected, through frame devices, creating cohesive meanings. Salience analyses the YouTube video elements that have been designed as the most striking in order to catch the audiences' attention.

Finally, the understanding of video distribution is seen as a social practice, which accords with the analysis of Affinity Space and Network of Practice (NoP). The analysis of distribution focused on the way in which the completed semiotic artefacts of YouTube videos are distributed and then shared with a larger audience. The analysis of distribution went beyond the meaning of YouTube video, and attempted to analyse the social practices that allow each YouTuber to develop and participate in various kinds of groups, communities, networks, and spaces in which knowledge is dispersed, distributed and shared.

A summary of how this New Media Analysis tool and coding structures were used is shown in Table 3.11.

Table 3.11 *New media analysis tool*

Process	Definition	Analysis	Code
Design	*Design* refers to the semiotic decision that one must make when choosing modes or the combination of	-Filmic Analysis -Discourse Analysis	- *Mise-en-scène* -Situated meanings

	modes to communicate meaning	- Metafunctional Analysis	-Representational function
Production	*Production* refers to the actual process of using a medium to create a semiotic message	-Filmic Analysis -Discourse Analysis - Metafunctional Analysis	-Sound -Editing, cinematography, -- compositional function (informational value; framing; salience) -Social languages and interactive function (contact; social distance; attitude) -Intertextuality
Distribution	*Distribution* is how the semiotic message is shared with a larger audience	-Social Practice analysis	-Affinity Space -Network of Practice (NoP)

Note. *mise-en-scène*, sound, editing, cinematography are the cinematic language and techniques to analyse how visual elements of a film production generate meanings (see, Bateman & Schmidt, 2013). Representational, interactive and compositional functions are drawn upon Halliday's (1978) metafunctional theory to frame the purposes of various visual communications (see, for example, Kress & van Leeuwen, 1996, 2001). Situated meaning, social languages and intertextuality are adopted from Gee's social and cultural theoretical framework for understanding how people use language ties to the social world (see, Gee, 2011a, 2011b). Affinity Space (Gee, 2000a) and Network of Practice (Brown & Duguid, 2001), are concepts that can be used to explore how individual pursuits affect large social collective activities in online environments.

3.8 Analysis of non-linguistic data

Non-linguistic data, such as videos or images, are complex texts and provide many elements and resources to be coded for data analysis. The participants' YouTube videos were selected in this study as non-linguistic multimodal data for data analysis. The coding of their YouTube videos was based on a number of analytic tools to understand the presentation of identities in teen's videos and YouTube channels. As has been described in the data collection section, teenagers' videos in this study included a number of resources for their video production. The analysis of video data was based on the Media of Multimodal Communication Framework: Design, Production, and Distribution (Kress & Van Leeuwen, 2001). The analysis of videos required a combined way to understand how young people used those multi-semiotic resources to create a certain style of YouTube video language, how different styles reflected different practices; and how their identities were enacted or recognised in Discourses throughout the entire process of YouTube videos' design, production and distribution. In this study, I analysed videos from four active participants to demonstrate the editing skills what were used in their video making.

3.8.1 Design

The analysis of video design focused on '*mise-en-scène'* which is a French term roughly translated as "what is put into the scene" and encompasses all the properties of a cinematic image that exist independently of camera position, camera movement, and editing. It includes lighting, costumes, sets, the quality of acting and other shapes and characters in the scene, hence, all of the things within the frame on screen. *Mise-en-scène* is about the theatrics of space as it is constructed for the camera; how this space is arranged and how the actors and objects relate within it. All of these aspects can be analysed in detail by viewing the video in relation to its situated meanings and the representational function the video design appeared to serve.

Semiotic *mise-en-scène* refers to all the raw semiotic or symbolic resources that the teenagers used for the design of their videos, such as images, music,

printed text, props, and others. Particular *mise-en-scène* design takes on situated meanings in specific contexts and has a representational function in the way these various semiotic resources are represented and interconnected with each other. My analysis of semiotic *mise-en-scène* design demonstrated that teenagers engaged in a set of strong social multi-literacy practices in terms of their collection of raw semiotic resources. Much of their practice was undertaken ahead of time and as the data collected in this study composed only the completed video product, little detail about all the activities the teenagers undertook to gather raw semiotic resources to make their videos was evident.

The design analysis was conducted to evaluate a number of key elements that make up *mise-en-scène*, namely 1) position of the main object, 2) lighting, 3) colour, 4) people, 5) costumes and props and 6) setting and sets. This analysis aimed at understanding what situated meaning, or contextually-specific meaning, these elements had in the context in which the video was being 'read' by the audience.

3.8.2 Production

Each video was analysed in relation to the process of producing a completed video. Multimodal film analysis focused on the sound, editing process and/or cinematography used in video production. An analysis of the filmic aspects of the video was undertaken in conjunction with a Discourse Analysis for understanding, for example, what social languages or intertextuality emerged in the video language discourse. Finally, I also analysed the interactive function between the video maker and potential audience and how it was reflected in the video production.

Techniques of editing refer to the ways teenagers import, manipulate, edit and post-process their videos on the computer. It is also a process in which the combination of all the collected semiotic resources are turned into a completed multimodal video product that can be uploaded and shared on YouTube. Techniques included making cuts, adding transitions in between clips, placing clips in order, searching and importing sounds, adding special effects, adding

titles and subtitles if necessary, and then finally editing them into a coherent video.

In production analysis, high levels of editing skills are referenced from professional cinematographic perspectives; namely graphic relations, rhythmic relations, spatial relations and temporal relations. Graphic relations, whereby the video is edited to achieve smooth continuity or abrupt contrast, is of particular interest. While it is a technical process of video digitising using software programs, it can also be seen as an extensive evaluation process undertaken by the YouTuber. During this process, teen YouTubers decided which parts of the captured footage turned out well, which shots did not work and finally assembled all the raw semiotic resources into a finished video product. This is significant as it involves goal-orientated practices in order to determine what kinds of shots would help to tell the story and what footage needed to be discarded.

3.9 Summary of Chapter 3

This chapter has described the methodology of this study to address the three research questions. This study adopted multiple qualitative analysis methods in inductive manners in order to manage different materials to capture distinct insights into youth popular culture as well as to understand the phenomenon in a holistic way.

This chapter has mapped out a participant-observational netnographic approach with research processes. While emphasising the importance of online ethnography to enhance the adoption of netnogaraphy in the YouTube context, this chapter has carefully discussed online ethical issues based on core ethical principles with an online risk management framework applied to each step of the study. In the planning section, the importance of planning process in netnography has been introduced with a flowchart of netnographic research and a feature of planning for data collection and analysis. In the Entree section, a sampling strategy from scoping purposeful sampling to achieving opportunity sampling and a video development to recruit teenagers on YouTube have been delineated. In the Data Collection section, three methods of data collection have been illustrated. The process of data analysis and the quality management of representing multimodal data as the remaining two processes of netnography has also been outlined in this chapter. The next chapter, as the first of three results chapters, presents the findings of the study that pertained to Research Question 1.

4 Results (RQ1)

4.1 Introduction

This chapter provides a holistic view of teen participation in video sharing practices on YouTube by reporting a qualitative analysis of 18 participants' videos. This chapter reports and describes common video categories identified from a collection of videos uploaded by the 18 participants. In seeking answers to RQ 1, this chapter offers the results from the processes of thematic analysis of the multiple sources as shown in Table 4.1

RQ1. *What are the common video categories that are associated with the degree to which teenagers extensively participate on YouTube?*

Table 4.1 Summary of data collection and analysis for RQ1

Topic in RQ 1	Used data	Data analysis method
Video categories	1,975 teen-generated videos uploaded by 18 participants Video scripts Online conversation Observation Fieldnotes	Thematic analysis

4.2 Common Video Categories

In this study, only the videos created by the teenagers, generated from their own ideas and video making/editing skills were included. Video quality neither was judged nor evaluated. Based upon the analysis of 1,975 videos uploaded by the participants, 12 of the most common video categories were identified as shown in Table 4.2. This analysis utilised a range of categories modified from two lists, YouTube classified video categories and marketing research categories.

Table 4.2 *Categories identified in teen-created videos*

Gender-based	Type
Popular for both gender	Contest or Giveaway
	Entertainment
	How-To
	Performance
	Non-profit Activism
	Question & Answer
	Review & Report
	Video Blog
Popular for male	Film or Animation
	Gaming
Popular for female	Haul
	Tour

The final list of video categories only represents the most common types of videos that participants upload on YouTube. Other types were also found such as Random, Interview, Pets or Animals, Picture or Slide show, Promotional video, and School project, but as they were not commonly made by the participants, they were not presented in this study. A random video in the YouTube context refers to a video that does not follow specific patterns in events or behaviour, or follow an established script or storyline. Table 4.3 shows details of the common video categories.

Table 4.3 *Summary of video categories (Total 1,975 videos)*

Category (people)	Total	Am	Ax	Ban	Bd	Be	Bon	Ca	Ce	Cr	Dy	Eh	Fa	Hy	Io	Jy	Ky	Nk	Zv
Performance (10)	392	0	0	0	3	0	7	4	127	0	0	60	9	14	0	15	26	127	0
Video blog (18)	363	14	3	10	6	7	39	39	19	44	1	15	16	4	5	116	6	19	1
How-To (8)	239	43	0	2	0	5	6	0	0	0	0	1	7	0	0	39	136	0	0
Gaming (7)	233	48	147	1	0	0	7	0	0	0	0	0	28	0	2	0	0	0	0
Entertainment (12)	48	0	0	3	3	6	12	6	1	0	0	3	10	0	0	4	0	0	0
Film & Animation (5)	36	1	0	0	0	0	9	0	0	0	0	0	3	0	23	0	0	0	0
Haul (4)	32	0	0	0	1	0	0	8	1	0	0	0	0	0	0	22	0	0	0
Non-profit Activism (6)	32	0	0	0	0	0	12	0	0	6	0	4	4	0	0	5	1	0	0
Review & Report (8)	30	3	0	1	0	0	4	9	1	0	0	0	3	0	0	6	3	0	0
Tour (3)	29	0	0	0	2	0	0	16	0	0	0	0	0	0	0	11	0	0	0

Contest or Giveaway (5)	21	0	0	0	0	0	7	9	0	0	0	1	2	0	0	2	0	0	0
Question & Answer (6)	20	3	0	2	0	0	0	3	0	0	0	2	2	0	0	8	0	0	0

Note. Am: Adam; Ax: Alex; Ban: Bryan; Bd: Byrd; Be: Blue; Bon: Brandon; Ca: Celena; Ce: Cutie; Cr: Cooper; Dy: Dilly; Eh: Earth; Fa: Frasilia; Hy: Henry; Io: Ingo; Jy: Jelly; Ky: Key; Nk: Nick; Zv: Ziv.

Other video categories were Commercial: 460, Random: 17, Interview: 2, Pet & Animals: 2, Promotion: 4, School Project: 6 and Slide Show: 8

In the course of the study, the most popular video categories were found to be Performance, Video blog, How-To and Gaming, which represented over 60 per cent of the total number of videos. The 18 participants uploaded more than one type of video on their YouTube channels, and those who actively uploaded videos were more likely to make various types of video. For instance:

- Adam: 113 videos of 7 types;
- Brandon: 106 videos of 11 types;
- Celena: 106 videos of 11 types;
- Byrd: 89 videos of 11 types;
- Frasilia: 85 videos of 12 types; and
- Jelly: 228 videos of 11 types.

Some participants invited a broader audience than others; for example, while Key uploaded videos mostly aimed at teaching beginners how to play the keyboard and to promote his own-made songs, Brandon tended to make a broad range of video content to recruit a wider audience as he reported: *"I want to make a lot of different types of videos. I don't want to make daily blogs only. I think it's good to make different types of videos to get more people to watch, not just one type".* In contrast, Key purposefully invited two groups of audience through his How-to and music performance videos: beginning piano learners and his music fans. He explained: *"Basically, I upload videos to teach songs. I also make videos of myself to promote my music."*

Categories such as Gaming and Film and Animation were only created by the male participants, while Haul and Tour video categories were popular video creations of the female participant. As will be discussed, video making and sharing differs between the males and females, yet other

demographic factors such as age and nationality were not noticeable. A further description of each video type is illustrated below.

4.3 Popular Categories for Both Genders

4.3.1 Video Blog

The most popular type of video uploaded by the teenage participants was the video blog (vlog). All participants uploaded a video blog at least once into YouTube to either fill in time or to keep a record of their memories. The most common reason, 12 participants reported, to make a video blog was filling in time. They usually made a video blog when they felt bored, as Jelly explained: *"I was really really bored so I decided to make a video blog and then it led to the topic of what I'm obsessed with LOL."* Blue also made his first video blog when he was bored: *"My first video blog was playing with my cousin, by using an iPhone because we were bored and thought of doing something random."*

The participants also tended to make video blogs to celebrate special days such as Christmas, Thanksgiving, Halloween, New Year and birthdays. For example, Brandon, Bryan, Celena, Frasilia and Jelly invited their family members or friends to participate in these celebratory videos. For instance, Celena's family were frequent guests for her video blog:

> *I always bring my families in my blog and they do know what I am doing online. I don't think they find it weird, I think they find it quite normal and they are comfortable with the camera and often say hello to my YouTube friends.*

Although the two reasons, filling in time and documenting their everyday life, were common for all participants, 'outer experiences' were mainly shared in the male participants' vlogs whereas elements of 'inner experiences' were often captured in the female participants' vlogs. For example, male participants tended to make a video blog of themselves

commenting upon things happening around them, family, friends and events in town, as identified in one of Ingo's video blogs:

In my bed again! I have two important infos here. Soon I will make more videos of me playing the lego. Second information is that on this Tuesday that is coming I am going to be on a lan's party. It's gonna be from Tuesday to Thursday two nights I can't wait. It's gonna be minecrafts and starcrafts everybody thinks good

On the contrary, the female participants often shared their feelings and thoughts about things happening around them in their life. In one of Byrd's video blogs, she commented:

I can keep my channel and I am so happy about it. I don't know why I am happy, but just I really am. I am really really happy that I can keep my channel. Because of you guys. I showed my Mom what kind of things I can do on YouTube and how other people are doing on YouTube and she said YES. To celebrate this, I am going to make the next video.

The participants recorded their video blogs in various places, but the most common sites were private places such as in their bedroom, bed or house, often when no one was around. Figure 4.1 taken from Cooper's video blog provides an example of a typical video blog recorded in the bedroom. Video bloggers like Ryan, Bryan and Jelly recorded their vlogs while they were walking, moving around or talking to others. In Figure 4.2, taken from one of Bryan's video vlogs, Bryan talks about his day while walking on the street near his house.

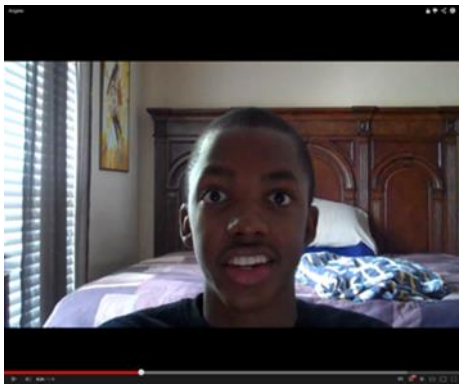

Figure 4.1 Cooper's Video blog

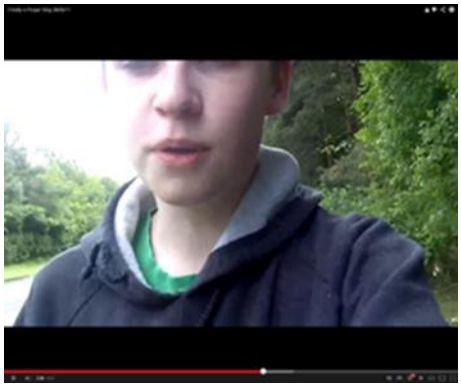

Figure 4.2 Bryan's Video blog

From his experience of being a YouTuber for more than five years, Frasilia commented that video blogs were hardly viewed and appeared to have little interest for the audience unless the YouTuber had already built a wider audience or a fan-based YouTube community. Although vlog was the most common video type identified in the participants' YouTube channel, vlog was more frequently uploaded at the participants' early engagement with YouTube.

4.3.2 Performance

The teenagers also shared videos of themselves doing different things for their own personal interests. This study identified teenagers creating performance videos of themselves singing cover songs or their own original songs, dancing, playing a musical instrument, doing sport, and participating in other indoor or outdoor activities. The participants who uploaded Performance videos often mentioned that they had developed their skills because of their personal interest and things that they valued, as Nick explained, "*I do a lot of fingerboarding. I just want to share with others who are interested in fingerboarding, how to make a fingerboard. I thought that YouTube sounds very cool."* In Nick's case, he was interested in fingerboarding or replicating skateboarding with your fingers, as can be seen in Figure 4.3, taken from one of Nick's fingerboarding performance videos.

Music was found to be the most popular genre of videos on YouTube as well as the most popular topic for Performance videos. Half of the participants uploaded Music performance videos on YouTube, and Henry (Figure 4.4) explained why: "*there is music group of community, director group of community; all sorts of different communities come together. We all come together to be one thing. We all share our talents to the world, so people can see."*

Figure 4.3 Nick's performance

Figure 4.4 Henry's performance

The participants reported that they evaluated their performance videos in two steps: self-evaluation before uploading their video and audience-evaluation after uploading it. During the self-evaluation, they often created several trial videos before being satisfied with the one final video for uploading. Audience-evaluation enabled them to monitor and evaluate their performance by checking view counts, subscribers, and reading comments from their viewers. Several of the female participants, like Earth and Key, seemed to take the audience-evaluation seriously, perhaps more so than the males. As Earth explained, after she uploaded videos of herself singing or playing the guitar, she watched how others responded to her videos: *"I would seriously sit there and look at the views updating, and I took them (unviewed or less viewed videos) down if I hardly had views on them".* Hence, Earth removed the videos from YouTube simply because of the lack of audience attention even though she may have been satisfied herself during her own self-evaluation.

4.3.3 How-To

How-To videos are instructional or tutorial videos which were found to be popular, regardless of age, gender and nationality. The range of knowledge and skills shared by teenagers was broad and how they organised and presented their information in the video also varied. There were, however, distinctive differences in the video content shared by males and females. How-To videos shared by the male teenagers, for example, were commonly technology-topic based or gaming instructions. In comparison, the female teenagers tended to make How-To videos related to their appearance, beauty and fashion, such as how to make women's accessories, how to put on make-up, how to dress up, and how to achieve successful diets. A key difference in the How-To video presentation techniques of males and females was the inclusion of personal information. The males did not necessarily include their faces or any other personal information, whereas the females often revealed their physical appearance, their face and even their whole body, to deliver their How-To video lessons. Figures 4.5 and 4.6, provide snapshots from Adam and Byrd's How-To videos respectively as examples of the difference in the video content of the males and females.

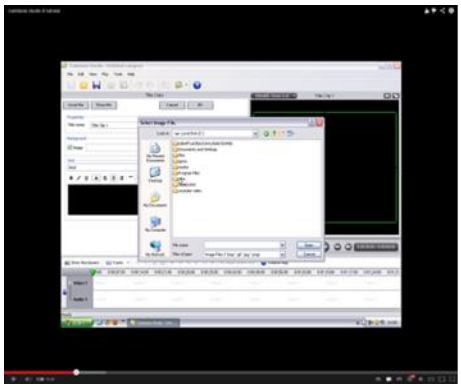

Figure 4.5 Adam's How-To

Figure 4.6 Byrd's How-To

Gender difference was also evident in the time and effort the participants gave to making their How-To videos. Adam noted that "*making tutorial videos can take a long time. I need to learn things properly, and record a video, edit*

and export… I export mp4 videos for good quality, and I put the video to upload over night because this can take the longest time". For Adam, making tutorial videos was time-consuming and required him to have certain knowledge and skills. On the contrary, Byrd briefly commented on her How-To video creation: *"10 mins to record. It's not long at all."*

All teenagers made How-To videos for one of two reasons: 1) to share the knowledge and skills that they already have or have recently gained; or 2) to respond to requests from their audience. Nick for example, reflected on his reason for sharing videos: *"One of my friends showed me how to do this, so I needed to show this to YouTube."* While Key explained: *"I get a lot of requests so I check those and try to learn some of them for videos. Still those are the main things that make up YouTube".* Key reported that his knowledge and teaching skills needed to continually improve in order to respond to requests sent by his viewers and to make his How-To videos more useful. In order to improve, Key often watched other piano lesson videos and raised questions to other YouTube users involved in uploading them.

Viewers and subscribers who followed tutorial videos usually requested videos from the participants related to certain skills or related topics. By way of example, Key shared comments from his audience: *"I want to learn how to play the song. Can you make a video of that?"* or *"will you make a lesson on this to teach me how to do this?"*. The YouTubers also asked their audience to send requests, including ideas of what they wanted to watch, and suggestions for what they wanted to learn from future videos, as Celena reported: *"I often receive requests from my subscribers. I also ask them what they want to watch on my YouTube channel. So, I don't need to worry about ideas for my next videos".* In these cases, How-To videos resulted from the interaction between the YouTuber and the audience.

4.3.4 Entertainment

Entertainment was the second most common video category shared by the participants on YouTube. 12 of the participants had created an Entertainment

video at least once. Brandon, Celena, Frasilia and Henry reported that they watched videos for entertainment and also made entertainment videos for themselves or to make others laugh. Entertaining others through their shared videos was recognised as very important, as Henry and Celena's comments indicate:

The main purpose of my video making is to entertain the audience not building my career.- Henry

I love making entertainment videos I guess. It's not just for making money or anything like that. This is just for fun that I just want to see people laugh at my video and at least smile. - Jelly

An Entertainment video can be either the easiest or the most difficult video to make; it depends not only on how much time and effort teenagers devote to their creation, but also on what type of entertainment video they make. This study identified a variety of different types of entertainment videos including comedy, parody, bloopers, challenge, prank-call videos, and random-made videos to entertain the YouTuber or others. When the YouTuber overlays a popular song onto a video, after recording and editing it to produce funny scenes, these videos are categorised as entertainment as their main purpose is to entertain the audience rather than to promote the music itself.

Random-made videos were the least popular type of YouTube entertainment videos, whereas challenge videos (where the creators set themselves a challenge) were popular as Jelly noted *"Everybody is doing this [making challenge videos], so why not me :)".* Such random-made and challenge videos do not require good video making or editing skills, but the vital difference in the popularity of the two types is the audience. Random-made videos were generally recorded for the YouTuber to enjoy, but challenge videos aimed to share the enjoyment between both the YouTuber and the audience. Figure 4.7 provides a clip showing how much baby food Jelly and her friend can eat as an example of a common challenge video. It invites the audience to be entranced by watching how the two girls react when eating baby food.

Brandon who called himself an entertainer, uploaded 12 Entertainment videos on his YouTube channel. Figure 4.8 provides an example of one of his sophisticated entertainment videos, demonstrating a remixed contemporary popular song where he uses a background image, his own performance in acting and dancing, customs, props and a storyline in harmony.

Figure 4.7 Jelly's challenge video

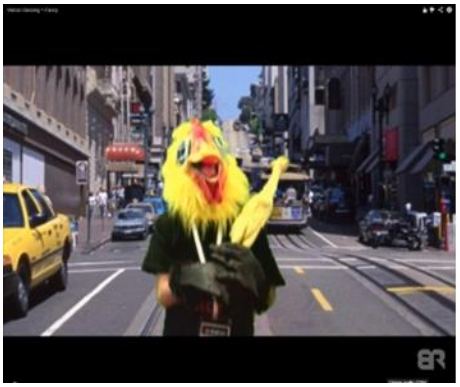

Figure 4.8 Brandon's Entertainment video

4.3.5 Question and Answer (Q&A)

Question and Answer videos were identified as the type of socialisation for building relationship between the audience and the YouTubers. Such videos were created when the participants had built their audience to some extent, and were uploaded by the participants for a number of different purposes. The video makers might ask the audience for their opinion about what decision they should make in a particular situation, for example; or they might look for help in fixing something or solving a problem. These videos served to build a social relationship between the YouTuber and the audience, as the participants incorporated questions such as: *"how are you, how was your day?", "what did you do today?" or "how did you dress up?"*.

Q&A videos generally incorporate two phases: the video for questions and the video for answers, resulting in a completed Q&A video style. While the males tended to ask the audience to question them, the female participants answered questions when they were received. In this study, the most popular type

of Question video that teenagers uploaded was aimed at gathering questions from the audience about the YouTubers themselves. The males tended to directly ask the audience to send questions about themselves through a Question video and responded to the audience through an Answer video. In Cooper's Question video, for example, he said *"Just ask me any questions you wanna know about me…with reasons".*

When Frasilia had about 30 subscribers for his YouTube channel, he uploaded a Question video, saying *"many of you don't know about me, ask me questions about me. If no one has asked questions, I would be really really said…you can ask as many questions as you want. Don't just ask me one question."* He collected questions from his viewers and subscribers for one week and uploaded an Answer video answering the collected questions about himself, including demographic background and personal information (see Figure 4.9).

The females seemed less direct in regards to sharing information about themselves, thus, their videos were more likely to take the form of an Answer video. The females did not commonly make Question videos, but they uploaded Answer videos on YouTube when they received questions, as Earth indicated: "*each Saturday I upload videos about answers questions"* (see Figure 4.10).

Figure 4.9 Frasilia's Q & A Video

Figure 4.10 Earth's Q& A video

The participants tended to have several YouTube channels and also used other social networking site accounts such as Facebook, Twitter, Tumblr and others. The questions they received about themselves came from both YouTube

and the other social networking sites. In Celena's Answer video, she reported that *"I have got a question from someone on Twitter saying "I want to know about you, your age, school and your background"*.

4.3.6 Review and Report (R&R)

Three types of Review and Report (R&R) videos were broadly identified in the videos the teenagers uploaded on YouTube. These types of R & R are:

1. the YouTuber opens a sealed box recently received and unpacks things while explaining the products inside the box (unboxing video);
2. the YouTuber reviews his or her used, and usually favourite, products (often provided as a series); and
3. the YouTuber reviews other things such as a movie or music.

The video data in this study indicated a difference in gender in regards to the topics chosen for R& R videos. The male participants commonly unboxed or reviewed products such as multimedia devices or technology accessories (Figure 4.11) whereas the females often created R & R videos of make-up products, clothes and fashion accessories (Figure 4.12). Frasilia, for example, often reviewed movies that he had recently watched and talked about characters, acting, the storyline, the sound and visual effects, and even the story behind sciences. Frasilia realised that a *"movie can be a great topic for me to review and share my opinions with people on YouTube"*, as there were not many topics that enabled him to connect with his audience across different countries.

Figure 4.11 Adam's R&R video

Figure 4.12 Celena's R&R video

The process of testing a product was often incorporated into the R&R video, as the YouTuber concurrently tested a product while recording the video. By way of example, in Figure 4.11, Adam tested a mobile phone after providing details of the product and showing the product in different angles, which enhanced viewers' understanding about the product. In his R&R video, he not only talked to people who were using their phone or who were going to use the phone, but he also reported his review to the phone company. Adam did something similar in his R&R video reviewing an online game by inviting the game developer and company to view his video.

In Celena's R&R video (Figure 4.12), she displayed her purchases in a box, showing the audience what they looked like, and modelled the cosmetic products and beauty accessories. In contrast to Adam, Celena's R&R video was made for her networked audience who usually followed her video activities. These R&R videos differ from the How-To videos as they focus on a review of the object(s) rather than how they might be used.

4.3.7 Contest or Giveaway

Contest or Giveaway videos were identified as a strategy for building the audience or for promoting the YouTube channel. In the Contest video, the YouTuber usually asks the audience to make a video or text their responses while doing something that fulfils the task constructed by the YouTuber. Upon conclusion, the YouTuber announces the best video response and offers a prize to the winner. A Giveaway video shown in Figure 4.14 is similar to a Contest video, and asks the audience to leave a comment about a certain topic such as *"the worst day of school you have ever had", "one word that makes you smile",* or *"describe how you feel about homework".*

Those participants who uploaded a Contest or Giveaway video aimed to attract viewers, build their own audience, or celebrate the success of one of their goals such as when they reached a certain number of YouTube viewers or subscribers. In Brandon's case, the winner of his Giveaway events was chosen randomly, by picking a name out of the hat or using a website called random.org

to select a name. Gifts for the winners varied in terms of the winner's gender and age. The young teenagers like Brandon usually offered game or animation character cards, stationary or stickers. The male mid-teens like Frasilia gave away online game components, technology accessories or simple clothes, while the mid-teen females like Jelly and Celena provided cosmetic products, or fashion accessories. In Jelly's Contest or Giveaway video (Figure 4.13), she showed the audience what the winner would receive.

Figure 4.13 Jelly's Contest video

Figure 4.14 Celena's Giveaway video

4.3.8 Non-profit Activism

Non-profit Activism videos were likely to be uploaded by the participants who were active in uploading videos on YouTube. The non-profit Activism videos under study contained their creators' considerations about local, social or world issues, and things happening on YouTube that interested them at a given time. The non-profit Activism videos presented original, personal points of view on a challenging or deep topic that individuals cared about. The topics they chose to discuss were broad as were the reasons for their choice. Alex talked in his video, for example, about women's low satisfaction with their bodies and provided reasonable counter-arguments: "*media tell you how you are supposed to look. All they pretty girls look, all the pretty girls are like bobby dolls. Bobby dolls are disgusting. They are plastic"*.

In her videos, Earth demonstrated how dangerous a street full of gangsters would be for kids, and discussed cyber-bullying problems and solutions based on her own experiences (Figure 4.15). Brandon talked about a website he created for

water charity for kids in Africa. Celena drew a moustache on her face to talk about Movember in order to raise funds and awareness for men's health; and, Byrd talked about Breast Cancer. To some extent, their personal points of view provided special insight into their experience and education. Brandon's idea of water charity, for example, originated from his parents, but Brandon was the one who actively promoted the charity website. Byrd had lost one of her family members to breast cancer, thus she uploaded a video expressing her support for people with the same problem. In their Non-profit Activism video, the teenagers often talked about topics to inspire their opposite gender such as Celena's Movember video and Alex's video talking about women's low satisfaction with their appearance.

Figure 4.15 Earth's Non-profit Activism video

Figure 4.16 Frasilia's Non-profit Activism video

As YouTube was the central interest for active YouTube contributors, Adam, Brandon and Frasilia uploaded Non-profit Activism videos about YouTube news. Frasilia who was highly interested in things happening on YouTube, often talked about YouTube. For example, he expressed his views about how much the Top 10 YouTube users earned a day and a year:

"they don't have to do anything else besides YouTube. YouTube is their job, but we don't need to follow what they are doing. Everybody is different and there should be a different way of living a life for us".

4.4 Popular Categories for Males

4.4.1 Film or Animation

Film or Animation was identified as a favourite video for five male participants. Making a Film or Animation video usually takes longer than other types of videos. While Ingo suggested a simple animation, made with the use of computer graphic software or a film recorded with a few friends *"could be done within a couple of hours"*, high quality Films or Animations required up to several weeks to complete, but result in more viewers.

A stop motion video was a popular genre amongst the male teenagers, but it is one of the most time consuming types of film-like or animation videos. For example, Figure 4.17 shows a still image of one such video created by Frasilia, in which post-it objects move on their own through the use of an animation technique called stop motion. It required 12 to 24 frames per second to show a movement; more frames mean the better result like a real movement. Frasilia reported that he spent around 7 hours of editing to make this simple stop motion video of 2-minutes length. It took Ingo several days to complete a 1 minute 30 second video in which he used Lego characters to make a Lego movie (Figure 4.18)

Figure 4.17 Frasilia's Animation video

Figure 4.18 Ingo's Lego movie video

4.4.2 Gaming

Gaming videos were frequently uploaded by seven male participants. Alex, Nick and Adam opened separate YouTube channels just for games, as Alex, known as a gamer in YouTube, reported:

> *I decided to upload gaming videos but I didn't feel like that channel was for those kinds of video [video blogs and entertainment], so I made this YouTube channel and now I upload gaming videos for fun.*

Gaming videos represented the most sophisticated domain of video production, and the participants and their gaming friends participated in their creation. The gaming videos highlighted the complexity of the environments the male participants were recording in. For example, in one video (Figure 4.19), Alex was multitasking; talking to a friend on Skype, playing the Minecraft game, explaining to the audience how he was playing and what he was trying to do to win the game. Frasilia was similarly involved in multiple tasks while explaining what he was going to show the audience in his video while playing Guild Wars 2 with 6 people from different countries (Figure 4.20).

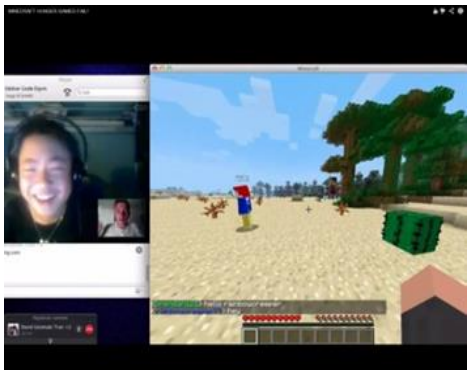

Figure 4.19 Alex's Gaming video

Figure 4.20 Frasilia's Gaming video

Through their videos, Alex and Frasilia were connecting two or more virtual worlds simultaneously. An interesting scene in Frasilia's gaming world was a conversation between Frasilia and his gaming friends, for example, *"a lot of people are on it, so yeah, here virtual pancakes for everyone"*. Others also reported, for example, *"thx, bro!", "that's yummy.",* and *"why don't we*

introduce to others". One gamer in the video said *"they already know who we are".* Their videos and related conversations indicated that this was not the first time they had met online and played a game together.

Although the participants like Adam, Alex and Frasilia often made gaming videos with their friends, their gaming videos were hardly viewed by the audience as Frasilia reported: *"it is so hard to build an audience by making gaming-videos because there are SO many who do that nowadays"*. There was, however, a high proportion of males who uploaded gaming videos, which indicated that gaming was a part of males' daily online activities.

4.5 Popular Categories for Females

4.5.1 Haul

This study identified that Haul video creation is a specifically female category. In the Haul videos analysed in this study, fashion and beauty were identified as two popular topics amongst the female participants who were interested in their appearance. Haul videos or "hauling" on YouTube is a new and popular way for these teenagers to showcase their recently purchased products. Byrd, Celena and Jelly presented them as a Hauler who usually makes videos of things immediately after purchase. Celena and Jelly were recognised by many hauling fans from around the world, and often uploaded Haul videos by request from their audience.

Figure 4.21 Celena's Haul video

Figure 4.22 Jelly's Haul video

In Haul videos, the creators displayed and elaborately described beauty products that they had purchased. Celena also made haul videos, for example, about food appropriate to maintain a good body shape (Figure 4.21). She often uploaded haul videos of beauty products and the food she ate daily, and reported that *"a lot of girls request make-up videos, back-to-school look – what we can wear in Singapore"*. Figure 4.22 is a snapshot of a video which Jelly made in response to requests from her audience from around the world, and provides ideas to the viewers about beauty-related products.

4.5.2 Tour

Tour videos were also identified as being popular amongst the female participants; Celena, Jelly and Earth in particular. Tour videos focus on the creator's personal space, often reflecting their personality and personal lived experiences. Subscribers post comments under their Tour videos and also made their own. Celena and Jelly uploaded a number of Tour videos exemplifying the popularity of the Tour video amongst female YouTubers. When Jelly moved into a new house, for example, or had recently decorated or re-arranged her room, she would post a Tour video showing how she made her room comfortable (Figure 4.23). Celena also posted a personal Tour video (Figure 4.24) about her belongings and environment including bag, table, wardrobe, room and house, incorporating stories about certain items inside her room: "*I used to play the violin a lot, but not anymore….This is my bed. I love studying in bed*". Celena's school bag video was highly requested by her viewers and subscribers; with a number of comments about how neat and well-organised it was.

Figure 4.23 Jelly's Room Tour video

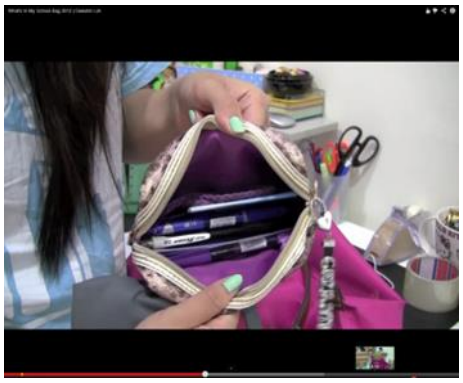

Figure 4.24 Celena's Bag Tour video

In comparison with haul videos mainly received attention from the females, tour style videos received attention from both males and females, although the females were more interested in knowing how other girls lived or organised their things, as Celena confirmed: *"Not only girls send me requests. Anyone send me requests, anyone who are interested in knowing me and how I organise things"*. Many Tour Style videos were uploaded on YouTube because female teenagers had requested them, or the YouTuber wanted to do video in response to others who had uploaded a similar type of video. In her videos, Celena often asked the audience to leave comments on what they want to watch and she received a number of Tour Style video requests from her audience.

4.6 Key Findings

The key findings for RQ1 are the following:

- Performance was the most commonly uploaded video type within which music was the most popular genre.
- Vlogs were the most popular type of videos created by teen YouTubers.
- Requests from the audience played an important role in encouraging teen participation in video sharing. How-To,

Question & Answer, Haul and Tour videos were requested most frequently from the audience.

- How-To videos exemplified the learning practices of the teen YouTuber, and communication between the YouTuber and the audience. How-To videos were uploaded in order to share the teen YouTuber's knowledge and skills, as well as in response to requests from their audience.

- Male and female YouTubers invited their target audience to engage with their videos in different ways. While male participants invited their target audience by sharing their interests heavily intertwined with technology and game, females invited their audience into their personal spaces and provided them with insights into their lives.

4.7 Summary of Chapter 4

This chapter has presented the results of research which addressed the first research question, namely, examining the common video categories identified from teens' participation on YouTube. This chapter has detailed the results gained from multiple sources - the archival data (participants' own-generated videos on YouTube and video scripts), co-created data (online conversation), and observation field notes, in relation to the prevalence of common video types on YouTube. It has identified twelve popular categories of video types created by teenagers, indicating that different categories are popular depending on the gender of teenagers. The following chapter will address the second research question and consider the factors which may have contributed to differentiated motivations of the participants in creating and contributing content to YouTube.

5 Results (RQ2)

5.1 Introduction

This chapter provides a deeper understanding of teen participation in sharing videos on YouTube by identifying the motivating factors of their ongoing participation. The participants who continued to upload videos on YouTube reported that they did so, not because of the Web brand or YouTube's popularity, but as a result of the opportunities that YouTube offered them. These opportunities will be discussed with respect to motivating factors that emerged from this study, and facilitated teenagers' ongoing access to and use of YouTube.

This chapter offers an analysis of teenagers' participation in YouTube and their ongoing video-sharing practices in order to address Research Question (RQ) 2:

RQ2. *What factors motivate teen video makers to continue to participate in content creation and content contribution on YouTube?*

In seeking answers for RQ 2, it is important to acknowledge the varying degrees of teen usage of YouTube. This chapter only focuses on those teenagers who shared videos on YouTube in an ongoing manner during the data collection phase. The results presented here were derived from the thematic analysis of the multiple data sources as shown in Table 5.1. It presents data generated for over two years from 11 participants, including eight teenagers who had been uploading videos since they joined YouTube, and three teenagers who restarted uploading videos after they had a break. The remaining seven participants of the original 18 did not engage with me in either online conversations or interviews in any meaningful way in relation to RQ2.

Table 5.1 *Summary of Data Collection and Analysis for RQ2*

Topic in RQ 2	Used data	Data analysis method
Motivating factors	Online conversation and Open-ended interview Observation Fieldnotes	Thematic analysis

5.2 Varying Degrees of Teen Use of YouTube

In the course of the study, only a relatively small number of teenagers engaged in YouTube in an ongoing manner through the sharing of content with specific aims, interests, purposes and goals. Through the extensive observation of other teenagers online, I found that discontinuity in sharing videos on YouTube amongst the teenagers is a very common phenomenon. Leaving and returning to YouTube is another common pattern in teen participation on YouTube. Table 5.2 provides a summary of the participation of the 18 teenagers, gained through observation throughout the course of the research.

Table 5.2 *Summary of 18 teens' participation in online activities on YouTube*

Participant	Video making schedule	Video sharing	Subscribing to others	Posting comments	Watching others' videos
Adam	Weekly to Fortnightly	Restarted	Yes	Yes	Yes

Alex	No Schedule, 3 to 5 videos a week	Yes	Yes	Yes	Yes
Jelly	No Schedule, 1 or 2 videos a month	Stopped	No	Stopped	Yes
Bryan	No Schedule, Several videos a day or no videos for a while	Yes	No	No	No
Blue	No Schedule, Several videos a day or no videos for a while	Stopped since Jan, 2011	No	Yes	Yes
Brandon	Weekly, but Usually 2 or 3 videos a month	Yes	Yes	No	Yes
Byrd	No Schedule	Stopped since Aug, 2012	Yes	Yes	Yes
Celena	Weekly	Yes	No	No	No
Cutie	No Schedule,	Yes, mostly	Yes	No	Yes

	Usually 2 to 5 videos a month	commercial videos			
Dilly	No Schedule	Deleted shared videos	Yes	Yes	Yes
Earth	No schedule, Usually 1 video a week or fortnight	Yes	No	No	No
Frasilia	Weekly	Yes	Yes	Yes	Yes
Henry	Monthly, A series of videos a day	Restarted	No	No	Yes
Cooper	No Schedule, Several videos a day or no videos for a while	Restarted	No	Stopped	Stopped
Ingo	No Schedule, Several videos a day or no videos for a while	Stopped since Jul, 2011	No	No	No
Key	Weekly to Fortnightly	Yes	Yes	No	Yes

Nick	No Schedule	Stopped since Aug, 2012	stopped	stopped	Stopped
Ziv	No Schedule	Stopped since Nov, 2011	stopped	No	Stopped

5.2.1 Irregular Participation

Noticeably, most of the participants showed irregular participation in uploading videos (see for example, Bryan, Cooper, Ingo and Nick), whereby several videos might be uploaded on the same day followed by no video activity for a while, and then the eventual discontinuation of YouTube uploads. One explanation of the inconsistency of video making was provided by Henry:

> *I was so excited and made a lot of videos, but people told me "don't make five videos 10 videos a day, don't do a month making video once and stop like that. Just they say "One video a week or two or three videos a week" keep the YouTube community update your videos. They said, if you do so, you can monitor views and subscribers and makes your channel off from the ground.*

The participants engaged with a number of online sites while attending school and spending time with their family and friends. However, unlike popular social networking sites such as Facebook and Twitter, making and uploading videos on YouTube is not easy. It requires essential knowledge and skills, a suitable place and time, and sometimes depending on the type of video, costumes and props. When school work increased or their lives became busier, the participants

did not make videos as much as or as often as they might have wished. Comments from Adam and Blue illustrate this point:

> *I don't have a lot of time. I'm going to school for computer science, so I have a lot of homework and tests. I might start making tutorials again. The thing is tutorials usually take a long time and time is what I don't have a lot these days. - Adam*

> *Hi! Well.... I'm still working on a script, and I'm quiet stressed, because there are many things going on in school :(So I'm sorry that I haven't even started shooting yet, please excuse my slowness :(- Blue*

For Blue, making a video in English was stressful because he needed to make a script each time he made a video with his lack of confidence in English. When he was busy with schooling, he stopped uploading videos completely. Likewise, Adam started uploading videos on YouTube when he had time, and subsequently changed the type of video from How-to Style to Gaming, which took less of his time to make.

Brandon, Celena, Frasilia, and Key managed their time so that they could continue making videos, as Key explained: *"I started making piano lessons every week. I was actually able to make piano lessons every week and to keep that schedule and try to get my viewers on YouTube."*

Key's video making schedule and his purpose for video sharing were explicitly intertwined. Frasilia's video making schedule involved more than one day.

> *I only make one video a week. Firstly I have a school to go to. Secondly, I want to make a good quality of video. I usually film a video either Sunday or Thursday. Tuesday and Wednesday I*

edit the video to make it better and better and finally I post the video on Wednesday. I think it's important to make a higher quality of video.

Brandon, Celena and Frasilia also indicated that they had a video making schedule to keep their audience engaged, and that they had all learned how to make a schedule from watching the videos of famous YouTube users. This study identified a significant relationship between teens' purposeful involvement in video sharing on YouTube and a video making schedule.

5.2.2 Online Bullying and Offensive Online Contact

It is unquestionable that online bullying affects participation on YouTube. Most of the participants had experienced online bullying and had met 'haters' on YouTube. In fact, they shared a common point that when their audience started growing, haters also started following. I have observed that a female teen YouTuber stopped uploading videos and removed her uploaded videos from YouTube because of online haters; Dilly, a 13-year old girl, provided valuable insights into online bullying:

Because of bullying and constant bullying at school I don't really want to get into it. I won't have videos on my YouTube channel. I know it's a wrong way to just drop, but I had to do because my parents and school requested it.

I have even experienced how easily people are exposed to offensive online contact. When I contacted a group of teenagers at the beginning of this project, one day I received a video of a man bleeding and walking towards the camera. A few days later, I received an email from someone saying "*If you want to know more about YouTube, please click on the link below*". When I clicked on the link, a YouTube video automatically played and a sexual scene covered all

over the computer screen. This experience left me questioning what motivated them to keep uploading videos on YouTube. I therefore asked them the questions: *"Why do you upload videos on YouTube? What motivates you to continue to upload videos on YouTube?".* Their answers were various, but all could be understood with respect to four factors: personal, social, learning and community.

5.3 Personal Factors

5.3.1 Time Use (Entertainment): Because I was bored – Byrd

For six participants (Alex, Byrd, Bryan, Cooper, Nick and Ziv), making and uploading videos on YouTube was a way to fill in time, as Bryan reported:

> *Basically, I started [making and uploading videos on YouTube] a couple of years ago, like most people "I was bored" and I heard about it [YouTube]. I tried it [YouTube]. I like it [YouTube].*

They uploaded one or two types of videos when they had nothing to do, either random videos or vlogs. Alex made such videos when he was bored as for him, *"talking in front of the cam isn't hard. It's easier than talking in person."*

It is common to find that many people watch videos on YouTube for enjoyment or to fill in time. In the case of the teen YouTubers in this study, the participants made and uploaded videos for the same reasons, with the majority starting to make videos for YouTube for their own entertainment or to fill in time. Some of them, however, later found their own purposes for making videos and participating in YouTube.

5.3.2 Self-esteem: It makes me feel good about me - Earth

YouTube provides an open space in which teenagers can share their own generated products with others, and achieve a sense of accomplishment. The participants experienced pride when they completed a video and uploaded it onto YouTube by themselves. A positive sense of accomplishment was also experienced when their video contribution was notified by others. They felt a sense of pride when they could monitor their uploaded videos viewed by others, and when they achieved more people subscribing to them as others acknowledged that their videos were worthy of watching. The participants reported that anyone can make videos, but as Alex explained, not everyone can make videos suitable for sharing or for others to use: *"I am not making good videos. To make content for someone else to use requires a certain skill within the topic."*

Furthermore, encouraging and supporting comments posted by viewers on their videos stimulated them to create more work and to establish certain achievement goals. Although many online sites provide open spaces for teenagers to be creative and productive, YouTube caters for teenagers' need for attention and self-accomplishment, offering them an appropriate service for their needs, as Frasilia reported: *"Facebook is really a good way for knowing people, but YouTube is about really putting myself out there….I want to let others know who I am and what I can do"*.

5.3.3 Self-accomplishment: I was completely nobody. I am now somebody - Celena

Some teen YouTubers in this study chose to participate in YouTube because of the personal benefits of self-realisation. They stated that before YouTube they felt marginalised and unrecognised by others. In most cases, these teen YouTubers became more

concerned about their future and aware of being a certain kind of person. They stated that their experience on YouTube had given them another aspect of themselves.

Teenagers continually participating in content creation and sharing activities on YouTube tend to become more independent, confident, courageous and responsible. A number of participants in this study, including Adam, Celena, Earth, Frasilia and Key reported that they used to be shy, as Earth noted: *"I was very shy in front of people. A lot of people on YouTube supported me to be more interactive."*

Key's personal characteristic did not allow him to express himself well or to do the things he wanted to do:

> *I have always been very shy so I never really went out and tried to find other people to start a band. …luckily somebody from my school saw some of my [YouTube] videos and we started a band. That is probably the biggest change in my life because being in that band really allowed me to open up not only in playing music but also in life in general. I don't think I ever would have joined a band if it hadn't been for joining YouTube and making videos*

On YouTube, he was a keyboard instructor and musician. Over 20,000 subscribers followed his videos. Sharing videos of himself and revealing his personal interests provided him with a connection to the world and another self he could not reach before YouTube.

Being recognised by others in public, however, had not always been a positive experience for these teens, as Earth's experience indicated. While she had gained a large audience in accordance with her goal, her experience had not really provided her with complete satisfaction as one of her last reflections indicated:

I wanted to be marketable pop star-look. But, I am a normal kid. This is me. I am growing up. I just want to go back my normal self before I had a big audience…because I was me. I love music, this is my fashion, but I want to be a normal kid.

A huge part of the personal growth shared by the participants was self-realisation, as a message from Cooper summarised: *"Stay safe, stay cool and remember to stay true to yourself!"*

5.3.4 Fun Rewards: It's fun and rewarding - Cooper

One of the most obvious reasons why teenagers uploaded videos on YouTube was because they were passionate and enthusiastic about something they wanted to do; something that was interesting to them. The teen YouTubers would not participate in sharing videos, despite all the benefits, if the practice was intolerable for them and they did not have any fun. Although YouTube is a relatively user-friendly web application, making videos can be hard, strenuous and frustrating. So, if they did not find it fun and rewarding, they would not be motivated to continue with a practice that was not get recognised by their family or gain credit in their school, as Byrd explained:

I love YouTube because it takes a lot of stress away from my life. I never regret making videos on YouTube. When I started YouTube, I was really unhappy with my life. Being a teenager is normal to hate whatever going on around your life. I guess it was like a growing process. I am now having so much fun with YouTube!

5.3.5 Career Development: It's all about me and my future - Frasilia

Those teenagers who continually uploaded videos into YouTube were interested in video making itself, and this personal interest developed further into goals for their academic achievement or their future career. Some participants wanted to be film directors or movie makers. Frasilia, for example, started doing YouTube to get attention, and did not expect his involvement to lead to a career. However, during the course of this research, his aim was to become a film director as he reported:

> *I wanted to be a guy who works with boats because I live in a boat town in the South of Norway and there are a lot of boats there, so I really wanted to work with that. YouTube has not only made me have things to do when I am bored but also made me realise what I want to be when I grow up. Now I want to be a film director.*

Alex, Brandon and Celena also wanted to pursue careers as movie makers or directors. Brandon viewed YouTube as a way of getting an early start on this path: *"When I grow up I want to be a director, so getting that early start and working on creating videos and getting that opportunity as a big thing for me".*

Although working in the professional film and movie fields was a common interest of the male participants, the female participants also expressed such an interest as Celena explained: *"I used to want to be a baker, but now I want to be a film director or a video editor. I guess this would be my future career".*

It is worthwhile noting that although they were highly interested in music or film, they were aware that the music and film industries

are competitive and require skilful people, which might prove a barrier in the future, as Alex explained:

> *It's really hard to get into the film industry. It's already competitive enough. So, I don't think becoming a film maker is my final goal. It just shows my best interest and what I am good at.*

Although Earth published several albums with the support from a sponsor whom she met on YouTube, she expressed some concern about this as a career: *"Really I don't know that that [becoming a singer] would be the best route for me and that's really hard until get into the business"*

Thus, by maintaining their interests in music or film and improving their skills in relation to these interests, they kept open alternatives or multiple options for their future careers.

Other than these two common interests, music and video/film, this study also identified a significant difference in the future plans of the male and female teenagers. Those males with showmanship qualities also expressed an interest in being an actor, entertainer, or a comedian, while the females interested in fashion and beauty wanted to be fashion designers or make-up artists. They all recognised, however, that while YouTube is a great way to engage with what they might want to do in the future, it is not necessary for them to limit themselves to one career goal. In conclusion, the integration of affordances of and personal interests in YouTube was found to influence personal choices about future careers.

It was not uncommon for teen YouTubers to receive financial benefits for their contribution through YouTube. While sharing their videos on YouTube, they may become employed by a company or even YouTube. Those who have signed a YouTube partnership

receive an amount of money from YouTube if their uploaded videos have gained popularity in terms of views and subscribers. Brandon, Earth, Frasilia, Key and Jelly had the same experience of signing a YouTube partnership to get some financial benefits. Some teen YouTubers on YouTube selling fan products online were also found (see, for example, Figure 5.1).

Figure 5.1 A screenshot of fan products from a teen YouTube user

However, not all teen YouTubers were motivated by the cash-back temptation for their video sharing. While Alex, Celena and Frasilia had all observed people on YouTube eager to get a high status for financial benefit, it seems that this phenomenon had resulted in unpleasant experiences, and left some teenagers with questions. As Henry explained, he took a break from uploading videos on YouTube for a while because of the cash-back phenomenon:

> *A lot of people misunderstand that YouTube is like for fame or for cash. When they start doing things like that, some day they become famous and become arrogant. "I am famous now, so please don't talk to me, talk to my hand." Once people get famous, they look down the rest of*

the world. But, YouTube is just about you and joining to do videos. I don't get why people mess up YouTube with cash or fame.

Although gaining fame through YouTube or achieving a higher status on YouTube for money was viewed negatively amongst some teen YouTubers, turning active video sharing into career achievement can be a great example of self-development. Teen YouTubers like Brandon, Earth and Key aimed to work with commercial companies contacted through YouTube to build their career. In Brandon's case, he made an advertisement video for a company or created his own company in order to promote his own-generated videos. At 13 years of age, Brandon created his own business promoting his edited videos online. In 2010, he was involved in a banner making project organised by an American university.

5.4 Social Factors

5.4.1 Gaining Attention: I need attention - Frasilia

The participants indicated that they uploaded videos onto YouTube as a way of getting the attention they desired. Two types of 'attention seeking' videos were observed: seeking attention in order to solve their personal problems or seeking attention through expressing their personal interests. The participants' stories revealed two reasons in regards to why they found YouTube useful for addressing their personal problems. Firstly, in their lives, they could not find people or space around them to share their sensitive personal problems. Secondly, gaining attention from others through YouTube enabled them to participate in an exploration of themselves.

Celena and Frasilia's stories exemplify these reasons. When Celena broke up with her boyfriend who had cheated on her during a

one-year relationship, she needed to talk to someone to who did not know either herself or her boyfriend. Celena explained:

> *I was depressed … and I wanted to talk to someone without judging me and him. I couldn't talk to my family or friends because they would be pissed off with him and would start a fight which I do not want it to happen. One day, I created a YouTube channel. I love to be myself and say whatever I want. I started making video about how my life, school and work. Somehow I have got a lot of encouraging comments which I like a lot.*

Frasilia also started making videos on YouTube to get attention from people with whom he had no personal contact:

> *Well, back when I was 13-14 years old, I really needed attention. I had been bullied at school those years, and a few years back as well, so I felt I needed somewhere to put myself out and get attention. That was how it all started, and that was what made me put myself out there the first years.*

5.4.2 Public Recognition: I really want to thank you to my subscribers - Byrd

People often expect recognition and feedback from the audience when they make their uploaded videos publicly accessible. When the participants have spent a considerable amount of time and effort making a thoughtful video or one that is heavily edited, they usually expect that the video will get many views and positive feedback from the viewers. If not, they would feel frustrated or disappointed. Some of the teen YouTubers involved in this study were completely discouraged when their videos did not receive the recognition they had expected. Others deleted their un-viewed or less-viewed videos even though they had put great effort into making

them. Adam was a case in point. Because his videos did not receive much attention, Adam lost interest and created another YouTube channel within which he mostly uploaded gaming videos. He stated: *"I wish I had more attention, the thing is I started uploading but because people didn't seem so interested in my videos, I didn't feel like making them*".

Thus, recognition for their video making and editing efforts was an important social aspect that kept them continually updating their YouTube videos. It was especially important for the participants to hear their audience giving the compliments for their video making. Key, for example, built a wider audience through his tutorial videos and felt very motivated by the feedback he received from the audience: *"I really have to thank my subscribers for that and for all of the people who watch and leave comments. It really helps me to make more videos when there is an audience who watches*". This recognition from people who did not know them personally, but who complimented their work, inspired them. The positive feedback from the audience confirmed the importance of the work they were doing on YouTube.

View and subscriber counts also mattered to the participants, as they were encouraged to continue to make videos when they received views and had subscribers. When their videos were not viewed, they deleted them or stopped making videos. However, Celena did not stop when she only had a few people watching and following her videos as she learnt something from a group of teen YouTube users in Singapore that she had spent time with outside YouTube:

> *When they have 10 or 15 views, they don't care, they just continue. They film and upload videos and share videos about everything. So, if you used to have five people, just go back to*

the five people to say thank you to them. Because the five people who have brought you up

Teen YouTubers also have a tendency to seek feedback from their audience. The teenagers I communicated with on YouTube, for example, often sent me an instant message on YouTube or Skype to check whether I had watched their newly uploaded videos, asking "*What do you think?*", "*How was it?*" *or* "*I hope it is not too bad ☺*". They wanted to know others' opinions of their videos and to keep their audience updated about them and their work. As a viewer or subscriber, I usually provided them with comments to help them improve their video making skills. Their responses indicated that they were greatly appreciative.

5.4.3 Emotional Support: Whenever I have a bad day, I read comments - Celena

The teen YouTubers who received attention and support from the audience believed that they were very fortunate to have so much support from the audience, although the "much support" meant different things to each individual. Positive comments played a significant emotional supporting role in encouraging Byrd, for example, "*Whenever I have a bad day, I read comments saying how people enjoy watching my videos, which makes me really happy*".

The female participants, more so than males, often expressed how happy they felt with having support from the audience. Celena and Earth showed their appreciation to their audience through their videos. In some of Earth's videos, she explained how happy she was by getting a number of views and subscribers. In Celena's case, she sometimes posted a gift to her audience to thank them. Both Earth and Celena tended to be positive and viewed attention from the audience as a great social support, as Earth reported in one of her videos:

I thank you for people always being there for me. I try to make a connection, get back to their comments as much as I can, and stay humble even through all these changes going in my life. I'll never forget the people that got me to this point on this amazing journey and I will always be the same Earth as before

When they could not make videos regularly, they apologised to the audience for the late updates of their videos. The teen YouTubers often felt guilty when they let their audience wait too long for new videos, as Celena reported:

I feel guilty about being lazy not making videos lately. I know people out there waiting for my videos even though I am not famous, I am only 15, but people don't care much who I am, they just watch my videos and comment on my videos. That makes me feel amazing and continue doing it

To members of their audience, the teen YouTubers expressed their appreciation of their audience's support by watching their videos, leaving comments on their channels, and requesting more videos.

5.4.4 Online Friendship: People on YouTube are awesome - Brandon

Making friends with other YouTube users was also a strong motivator for many teenagers. The participants communicated with other YouTubers not only on YouTube, but also through other social networking sites or online gaming domains. As they came to understand each other through frequent online contacts, they developed friendships, so-called lifelong online friendships, which they often found important at certain times of their lives. It is uncommon, however, for teen YouTubers to develop friendships with people from both their own and different cultures, though Frasilia and Adam both found that talking to someone from a different country

made them feel unique and enabled them to learn about different cultures. Some participants like Celena and Frasilia discovered that meeting people from the same country through YouTube provided a valuable opportunity to build strong friendships.

The finding suggested that YouTube provided teenagers with a distinct group of friends, over and above local or school friends. Adam made many Internet friends through YouTube who were from a different country. He often met them on a gaming domain and they filmed a gaming video together to upload on YouTube. He called his game video making friends, whom he had not met in person, 'my good friends'. Celena, on the other hand, usually spent her weekends with other Singaporean YouTubers, and to celebrate the one year anniversary of their gathering, they made a trip together to New Zealand. Celena reported that "*if I study too hard, I wouldn't do YouTube videos which will take away my enjoyment, take away all my awesome friends*".

In contrast with Celena, Frasilia who is Norwegian was not actively involved in the Norwegian YouTube community and had met more people from outside of his country as a result of only speaking English on YouTube. Many of the Norwegian YouTube users he met, however, only used Norwegian in their videos and met up with each other outside YouTube. Frasilia felt it was not beneficial to speak Norwegian in his videos as speaking English enabled him to make friends from many different countries.

Henry and Frasilia both commented that they could build a close relationship with someone engaged in similar YouTube activities because they shared similar interests and talked about topics based on these shared interests in the same context. They also felt more intimacy with people who uploaded videos of themselves, not pretending to be someone else, and sharing their personal information

on YouTube. In Brandon's case, while he had some school friends who had YouTube accounts, most of them did not upload videos. Since the participants had actively participated in YouTube for several years, they had got to know more people on YouTube and thus usually communicated with them more often than their classmates outside the school.

5.4.5 Family Support: My family are really supportive - Earth

The participants had parents, other family members and friends who provided then with great support by subscribing to their channels, posting comments and watching their uploaded videos. Adam, Celena, Earth and Frasilia, in particular, received emotional support from their parents for their participation in making videos on YouTube, as Earth reported: "*my family are really supportive of making YouTube videos and watch and send all my videos out*".

Providing support did not always require having a YouTube account, however, as Frasilia explained: "*my family, friends and relatives watch my videos and give me some feedback when I meet them. Even though they don't have a YouTube account, they are all my viewers and subscribers*".

Without a direct involvement in video making and sharing on YouTube, people with whom the participants had already built trusting and personal relationships outside YouTube, had the chance to provide them with positive feedback, thereby contributing to their motivation to remain engaged.

5.5 Learning Factors

5.5.1 Collective Intellectual Enterprise: YouTube is the biggest school – Adam

YouTube videos provide resources and information about a wide range of topics that people, including my participants, want to learn about. In YouTube, the participants were able to learn from people from different cultures, including about their language, fashion, attitude, appearance and even school subjects. Although they had little experience of travelling to another country, they had learnt different things from people on YouTube through interacting with them or their videos.

As the participants actively or regularly uploaded videos, choosing the topic for their next videos could be a big task for them. Viewing the videos of others and receiving feedback about their own videos provided them with different viewpoints, which helped them prepare for their next videos and improve their video making skills and the quality of their videos. Key's experience in making topic videos revealed his learning: "*they have helped me by making me take more time with my videos and try to get better at certain things. They have also helped me play better so I can teach better on my videos*". The audience's feedback on video content through comments and YouTube messages helped him learn more on the topic.

5.5.2 Improvement of Speaking: It is just funny to see how bad my English was back then - Frasilia

Talking in front of the camera is likely to help teen YouTubers develop their language skills as an ideal way to learn a language is by actually using it in real situations. The participants from both English and non-English speaking countries said they had improved their English and public speaking skills through making videos. In order to

make a meaningful video clips, they had to spend a significant amount of time recording several times, cutting and putting the best parts together. The more videos they made, the more effectiveness they were able to communicate. Furthermore, they viewed that knowing how to express themselves increased their capacity to create social connections with others. When they improved their speaking, they noticed that more people watched their videos.

When they watched their own videos and compared older videos with more recent uploaded videos, they found that their English had improved significantly. For example, Adam noted that: "*my first video was super nonsense* ", and Frasilia also mentioned that "*It is just funny to see how bad my English was back then* ". Both Adam and Frasilia felt highly motivated by the noticeable improvement in their English. As mentioned earlier, Blue used to write a script before making a video, but even with the script, he was not able to complete the video in one attempt, spending a whole day to make one short video. In Frasilia's case, however, he was comfortable with talking in front of the camera without a script. While initially he used to complain that video recording was time-consuming, he was later able to say: *"I can make a video whenever I want."* Alex had been making tutorial videos for over 5 years and as a result, had built confidence in speaking both online and offline:

> *Just doing more videos makes you learn how to speak better and it helps you learn what to say. Not only has making videos made me better at speaking on videos, it also has helped me outside of YouTube in real life in front of people which I think is a very good benefit of YouTube*

The teen YouTubers also pointed out that watching other peoples' videos also helped their English. When they did not know how to explain something or talk about specific topics, they watched

many videos to learn appropriate expressions. Making tutorial videos in English was understandably hard for non-English speaking teenagers. The participants such as Adam, Frasilia and Jelly stated that although English was not their native language, they only made videos in English in order to share their videos with an international audience who were interested in learning things.

5.5.3 Self-directed Learning: All I need are a computer, a camera, and the Internet - Brandon

The teen YouTubers did not know how to make and upload videos on the Internet before they became YouTubers. After joining YouTube, they searched information on Google or watched How-to Style videos on YouTube to find a way in which they could create and upload videos from different multimedia devices such as smartphones, computers, laptops, Macs, tablets and cameras. They were self-taught – none of them had received any help from their school teachers or their parents about how to make videos.

YouTube was also found to influence the way in which they started learning things such as maths, computer applications, and language. YouTube reportedly enable easy access to information, resulting in learning becoming entertainment for some teen YouTubers, as Adam explained: "*I have learned a lot of stuff, since I became a YouTube user, YouTube is my No. 1 entertainment and learning tool on the internet*".

Key explained that once teenagers learnt how to learn, they felt learning other things also became easier:

> *After time though it is very simple and it becomes easier to not only use the program you are working with but other programs as well. I find that it is much easier to learn a program if you are doing it for something you like. I like YouTube and it made it*

easier to learn new things because I was doing it for something that I wanted to do it with

The participants commonly uploaded videos aimed at learning things or seeking help. When Byrd and Earth were having difficulties with maths, for example, they uploaded a help-seeking video on YouTube. In Byrd's video, she said: "*I am really bad at maths. Any tutors out there, I need your help. I have got the lowest mark for maths. Any tutors out there, hook me up. I need your help*".

While Byrd did not meet a mathematics tutor on YouTube, she followed the advice of her audience and watched videos teaching maths. Key expressed that watching videos helped beginners learn new things quickly, particularly basic online or technology skills, because they could watch videos as many times as they wanted and could stop videos as often as they desired.

Learning through videos was, however, not always easy and fun for all the teen YouTubers, as Brandon explained: "*There are a lot of videos terribly made, but I just keep searching because that's [watching videos] easy for me to learn*". Sometimes, it took time for them to find a better quality video which enabled them to learn things that they wanted, but they usually preferred to spend time searching for videos on YouTube or information on Google, than reading printed materials.

5.5.4 Critical Judgment: Haters bring more views onto my channel - Alex

Although the participants indicated that they had to deal with haters on YouTube, many of them chose to continue uploading videos to show their ability to deal with obstacles and to increase their status on YouTube. In this regard, online bullying was not always a hindrance, but a motivation, as Frasilia reported:

Hater-comments are just something that a YouTuber has to deal with. If not, they should not make videos. I just can't be controlled by them, because most of the people who write them are just writing them to affect me. If I don't get affected, I show that I am strong as a YouTuber, and don't care about it. Take a look at the biggest people on YouTube. Think of all the hate they get, but they still keep going

Generally, the male and female teen YouTubers expressed different reactions to online haters. The females often deleted bullying comments, blocked the people who posted harsh comments, or simply deleted the video which received the negative remarks. Byrd and Celena both uploaded videos of themselves, talking to the haters directly or looking for support from online friends or other YouTube users, as Celena explained:

There are a lot of judgemental viewers out there irritating me to the point that I really want to quit YouTube. This is my channel and my videos. That's what I passionate for. Some people requested videos and if I don't do it, they really complain a lot.

The male participants commonly considered how to deal with haters rather than merely deleting their videos or negative comments. They tended to care less about haters and had a clear perception on how to deal with them. When Frasilia uploaded a video of himself and his friend interviewing people in a shopping mall in Norway, he received a number of bullying comments towards him, his friend and his country. However, he managed not to take them seriously and decided to keep the video on his channel, reporting that:

I was thinking of the comments, the dislikes, so much hate for no reason, I responded to them in a positive way. Even the hater-

comments, I usually answer in a funny, non-angry way. But the constructive comments I answer with a thank you

Cooper accepted the existence of haters on YouTube as inevitable, but he had an explicit view on haters:

Well, it's an Internet community. YouTube shares its' haters. But people aren't that bad. They can say anything because they don't face me. Dealing with haters is a spiritual battle. But, I don't care about wining or loosing. I am on YouTube. It's not about viewers. It's about showing care and encouragement. People have got misconception on the YouTube community which needs to be clearer

Alex and Brandon both believed having haters was a good sign because haters brought more viewers into their YouTube channels. They observed that usually their subscribers and viewers dealt with the haters and their rude comments with enthusiasm for them. What they experienced was that usually the haters did not follow their videos as others did, nor did they actively upload their own videos. Regardless of gender, age and nationality, when they built a fan-based audience, they usually received more positive comments than negative ones and thus negative comments did not significantly affect their video sharing activities on YouTube.

Those teen YouTubers who decided to stay on YouTube learnt to make their own judgement about online haters and built strategies to deal with them. It was only after they had witnessed online bullying that they realised what state YouTube was in, as Adam described: "*what haters mainly do on YouTube is watching others' videos and unreasonably hating them. Because this is what only they can do*". It showed that dealing with haters with wisdom allowed teenagers to continue their content participation and to get a deeper understanding of what it means to themselves and others. Commonly, when they

received bullying comments, they learnt that they should be more careful in what they say and do to others, especially online. Learning how to deal with haters through their own investigation also allowed them to gain insight into the YouTube community.

5.6 Community Factors

5.6.1 The willingness to help Others: Giving others gets me more - Adam

A number of videos uploaded by the participants indicated that the creators wanted to do something for others, not just for themselves. Some of them including Brandon, Adam and Key, said that because they were teenagers, there were not many things they could do for others. The appreciation from others for their video sharing provided them with a feeling of happiness and satisfaction. The teenagers shared different types of video to help others in different ways. For example, Adam who usually uploaded technology tutorial videos reported that *"I saw that people are helping each other with tutorial videos, so I gave it a try and that felt good because I was helping people"*.

Key, who uploaded videos of piano lessons, concurred:

> *Reading a comment or a message saying thanks for teaching me a song always makes me feel great. Reading something like that always makes me feel very good and the best part is that most of those people come back to my channel to learn more songs and that makes me feel great too.*

Brandon provided another aspect to helping others: "*if I can make people laugh, I can make their day. I know it is like a super simple. For me, it's not*". In fact, Brandon subscribed to YouTube

users who mainly uploaded comedy and entertainment videos, in order to learn how to make others laugh or at least smile.

5.6.2 Sense of YouTube Community: I am a YouTuber - Brandon

Although anyone is welcome to become a YouTube user, according to the participants not everyone who has a YouTube membership can be called a "YouTuber". The participants, however, showed a strong sense of belonging by labelling themselves as YouTuber. When I communicated with them, they did not call themselves a YouTuber, but when I asked *"do you think you are a YouTuber?"* they answered *"Yes, I am. I am a YouTuber."* They sometimes addressed themselves as such or explained certain things from a so-called YouTuber's viewpoint, for example, *"We [YouTubers] don't do that"*. However, they did not expect or particularly desire to be called YouTubers by others. In other words, it was not necessary for others to accept them as a YouTuber, but rather it was more important for them to see themselves as a YouTuber because how they addressed themselves indicated what they did on and for YouTube.

Brandon saw himself as a YouTuber because he attended YouTube conferences, made videos, and had a schedule for video uploading, whereas Adam viewed himself as a YouTuber as he was "*active on YouTube, subscribing to other channels, posting comments on other videos, and uploading videos*". In contrast to the male teen YouTubers, the females had an emotional attachment to being a YouTuber. Earth reported that she was a YouTuber: "*I upload videos, watch other people's videos and add any of their good videos as my Favourites. YouTube is my best friend. I cannot image myself without YouTube*". For Byrd, a YouTuber should both love YouTube and making videos: "*I love YouTube. I love making videos, so I think I am*

a YouTuber". There was consensus amongst all participants that a YouTuber means someone who uploads videos on YouTube and contributes to the YouTube community.

Uploading videos on YouTube provided them with an opportunity to see themselves as an insider, particularly when actively participating through sharing videos, posting comments, subscribing to other YouTube users, and communicating with people on YouTube and with YouTube people on other communication-mediated tools or websites. Being involved in the YouTube community provided them with unique experiences; they were connected on the social media site for one main reason – 'all like YouTube' - regardless of age, gender, nationality, education or social backgrounds.

5.6.3 Culture of Sharing: Give something back to the community - Adam

The teenagers who spontaneously uploaded videos to share with others had a personal attachment to YouTube and wanted to make the place better for themselves and others. The participants, who felt that they had received something from YouTube, such as attention and support from others in the YouTube community, were particularly interested in reciprocating their positive experiences back to the YouTube community. As Key explained, he uploaded a number of piano lessons to teach beginners because through watching videos himself, he learnt how to play the piano better:

> *I also really like teaching songs since that is the way I first started to learn songs and I like giving back and hopefully help out a beginner or really anyone who needs help, it is a great feeling helping someone learn a song*

The participants who struggled with personal or social issues expressed certain empathy for those in similar situations and often

wished to help out. As mentioned earlier, it is common to meet haters on YouTube and as a result, Earth became involved in campaigns arranged by the Common Sense Media and WeStopHate organisations to support teenagers who needed help with online bullying. She uploaded a video of herself and other teenagers telling them to be strong and seek for help if needed as she described:

> *I know many of teenagers have the same experience as I have. When people said something horrible to me, to my video, I just cried in my bedroom. I couldn't tell my parents because I was afraid that they would ask me not to make videos anymore*

When Byrd was depressed because so many people did not want her to continue uploading videos, she received support from her online friends. At that time, she realised that "*I should help others too… I want to give them back their cares, love and support*". After time away from YouTube, she returned in February, 2013, and started uploading videos which not only covered online bullying but also talked about the need of the teenagers who were raised by a single parent or who lost someone in their family because of breast cancer or car accidents.

As Cooper stated, to contribute to the YouTube community, "*it does not have to be something big*". Adam, Brandon, Celena and Cooper shared that they had so much fun when they watched comedy videos that they wanted to give something back so others will laugh. As Adam said "*I feel this is the way I can do for others as a 13 years old kid*". Sharing entertaining videos with the aim of making others laugh was one way of caring and supporting others on YouTube.

5.7 Key Findings

The key findings for RQ2 are the following:

Table 5.3 *The summary of key findings*

Factors	Themes
Personal	Time use (Entertainment); Self-esteem; Self-accomplishment; Fun rewards; and Career development
Social	Gaining attention; Public recognition; Emotional support; Online friendship; and Family support
Learning	Collective intellectual enterprise; Speaking improvement; Self-directed learning; and Critical judgement
Community	The willingness to help others; YouTube community; Culture of sharing

- Personal factors
    - Teen YouTubers have a wide range of personal reasons for sharing videos on YouTube. For them, making YouTube videos is what they live with.
    - Their ongoing participation in sharing videos on YouTube is a process of discovering themselves. Their interest in video sharing further developed into goals for their future career or as something they would like to continue with in their future.

- Social factors
    - Support and attention from people both inside (audience) and outside (family and friends) YouTube plays an important role in teens' participation in sharing videos on YouTube.

- Learning factors
    - Their learning experience on YouTube helped them become confident not only within the YouTube environment, but also in their lives outside YouTube.
- Community factors
    - Teen YouTubers accepted both the positive and negative aspects and criticisms of the YouTube community.
    - Those teen YouTubers who showed ongoing participation in sharing videos on YouTube presented positive views and attitudes towards themselves, others and YouTube as a community.

Being a 'YouTuber' is not what teen YouTubers call themselves or describe to others. Although the label 'YouTuber' has been defined differently by different participants, it is all about what they do, what they say, and what believe. A synthesis of these constructs attitudes, beliefs and identities are socially valued and culturally acknowledged in the YouTube community.

5.8 Summary of Chapter 5

This chapter has described four main factors motivating ongoing participation in YouTube: personal, social, learning and community-related. Each factor was identified through online conversation, interview and observation field notes with 11 participants who created and extensive number of videos. These factors have provided a deep insight into teens' multi-staged participation as well as their ongoing video sharing practices on YouTube. The following chapter will address the third research question by presenting an analysis of four teen-generated videos and how the YouTubers present themselves in their video in the YouTube Discourse.

6 Results (RQ3)

6.1 Introduction

This chapter presents the results from the analysis of teen-generated videos in order to answer Research Question (RQ) 3:

RQ3. *In what ways do teenagers construct their online identities in order to engage with the audience through their videos uploaded on YouTube?*

Four of the 18 participants were the subject of this analysis: Frasilia, Celena, Adam and Earth. They were chosen for two main reasons:

1. they had been actively engaged in uploading videos since joining YouTube; and
2. they allowed their YouTube channels and videos to be analysed for this study.

The videos selected for examination were the most popular amongst their uploaded videos at the time of analysis. These videos were selected because they were unlikely to be removed or deleted from their YouTube channels. The analysis of both the videos and their YouTube channels revealed how these four participants constructed their identities on YouTube. Their agency in developing their identity was influenced by many factors, not just the space provided by YouTube.

This chapter illustrates how these four participants used multi-semiotic resources to create a certain style of YouTube video language; how different styles reflected different practices; and how their identities were enacted or recognised in *Discourses*. Each participant was analysed separately and a brief analysis is presented at the beginning of each section, followed by an introduction to the videos selected for analysis.

Multimodal Film analysis, Discourse Analysis, Metafunctional Analysis and Social Practice Analysis were used in combination as a New Media Analysis

tool for the analysis of the selected video samples. An in-depth video analysis was conducted using this New Media Analysis tool and coding structures (see Table 3.11 in Chapter 3), under the following categories:

1) Analysis of Video Design

    a. *Filmic Analysis:* this section will report *mise-en-scène* – the setting or surroundings of different semiotic resources used in the video design.

    b. *Discourse Analysis:* this section will report how different semiotic resources present different situated meanings in the video design.

    c. *Metafunctional Analysis:* this section will report how different semiotic resources are used to represent different representational functions in the video design.

2) Analysis of Video Production

    a. *Filmic Analysis:* this section will analyse video production with regard to how sound has been used in the video, how the video production has been edited, and how the camera has been used to present meanings.

    b. *Discourse Analysis:* this section will analyse video production by examining social languages, interactive function and Gee's *Discourse.*

    c. *Metafunctional Analysis:* this section will analyse video production by examining the meaning of video product and how it alludes to other meanings.

3) Analysis of Video Distribution

    a. *Social Practice Analysis:* this section will examine how an affinity space or Network of Practice (NoP) has been developed through video distribution.

6.2 Frasilia

6.2.1 Video Selected for Analysis

A video titled ‘No More Harlem Shake’ uploaded on 20th February 2013 was selected for the case analysis of Frasilia’s videos. This video had received over 7,000 views at the time of analysis, making it one of the most viewed amongst all his videos. Frasilia uploaded this video under the entertainment theme which matched one of his identities, shown on his YouTube channel (Figure 6.1). More details of his participation on YouTube can be found in Appendix F.

The video was about 2:13 minutes long and in the description section, he wrote: *“turns out I have made a Harlem Shake-video as well. But didn't get to finish the dance.*” The first sentence of his description explained that he created his video as a result of the “Harlem Shake” culture that was popular around the time he uploaded this video. Frasilia implied that his video incorporated a different story of Harlem Shake in his second sentence, inviting the audience to watch the video to find out why he did not finish his dance.

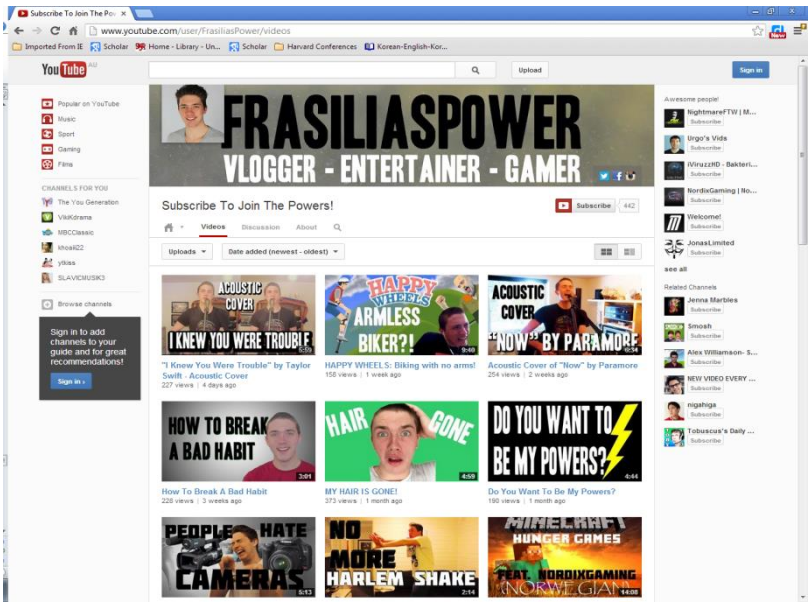

Figure 6.1 A screenshot of Frasilia’s YouTube channel

6.2.2 Analysis of Video Design

At the beginning of the video, Frasilia set his room as the background and within the camera frame, used elements in a number of ways to portray the kind of person he is. The elements included a Mac computer, a computer (the black box behind the Mac), CDs, and the YouTube site on the Mac computer (Figure 6.2). The YouTube site, positioned in the centre of the screen, is an important element in highlighting his identity as a YouTube user. His hairstyle and T-shirt are also elements positioning himself as a certain kind of person – part of the young generation with a 'cool' identity (Figure 6.3).

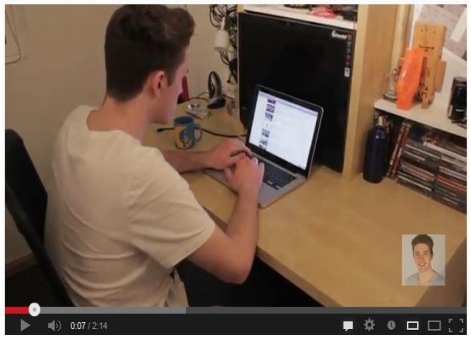

Figure 6.2 Shot at 0:07 seconds

Figure 6.3 Shot at 0:08 seconds

The Mac computer and the YouTube website were elements that represent *situated meanings* of modern and fashion that created a youth culture. CDs on his desk and on his table in the background (Figure 6.4) showed his interests in music. The home atmosphere, equipped with the warm light, shared a *situated meaning* of 'a sense of closeness' with the audience indicating that Frasilia invited the audience into his room.

Frasilia used his clothing as a video design element, to reveal to the audience his identity in his space. The T-shirt he was wearing initially had *'don't invade my space'* written in huge capital letters across the front (Figure 6.4). He placed himself in the role of a host, inviting the audience into his 'home' to see who he is. However, the written text on his T-shirt also indicated that he was the

highest authority in his space; he made decisions about it and protected his power by stating *'don't invade my space'*, suggesting that anyone who comes into his space is subject to his jurisdiction and authority. He treated those who visit his space as 'guests', highlighting both his role as a host, and that the role of host and guest cannot be swapped.

Figure 6.4 Shot at 0:54 seconds

Figure 6.5 Shot at 1:28 seconds

As the scenes progress in the video, Frasilia, played two different roles; each role was identified by the fact that he was wearing different clothes. When wearing the T-shirt with 'don't invade my space' Frasilia played a role of a young person following the popular culture "Harlem Shake", whereas when wearing a plain grey T-shirt, he played the role of a neighbour who was annoyed by that culture (Figure 6.5).

6.2.3 Analysis of Video Production

The video contains non-diegetic sounds: short forms of dialogue between two characters and a song called "Harlem Shake". As typical of the humour genre in this video, the sound focused on the Harlem Shake dance, which is non-diegetic music, inviting the audience to experience comedy or a funny mood. Frasilia reported that he recorded directly when the video was being made, but added the Harlem Shake song later during the editing process.

In the video, Frasilia played two different roles by using two very different forms of *social language*. When the music was playing, he acted as a

Harlem dancer making a lot of noise (Figure 6.4). He also performed the role of a neighbour – a complainer – from next door who seeks to calm the noise maker (Figure 6.5). When the complainer talked to the noisemaker, he spoke in a forthright manner ("Stop it, Ok? I am watching a movie"). When the noisemaker was talking, he used more apologetic sentences in response to the complainer such as "Ok, ok, I am sorry". Frasilia engaged in a social situation, either as a noisemaker or complainer and utilised two different *social languages*. The main character's language to the noisemaker required more social and emotional involvement with what he was saying, while the main character's language to the complainer stressed more social and affective involvement, compromise, or appeasement in meaning making. The main character was making visible and recognisable two different versions of *who* he was and *what* he was doing, constructing different identities through the video. In addition, by utilising a mixture of beating drums, symbols and ongoing dialogue interruption, Frasilia shaped a mood of repression and tension was communicated to the audience. The music and dance was stopped several times, for example, by the sound of the complainer knocking and entering and these disruptions produced a desire to dance and sing freely.

Frasilia utilised sound to encourage the audience to experience the same feelings as the characters themselves. Through the sound manipulation, the audience was encouraged to understand Frasilia's feeling, conveying the meaning that even though Frasilia was at home in his own room, he found it difficult to dance with abandon. An *intertextual* genre was illustrated by the combination of different elements, such as the sound of knocking on the door, to create a mixture of *intertextual references* or intertextual allusions. The intertextual references and mixed genres were revealed through two different roles that Frasilia played, as well as the mixture of moods of comedy and repression to allow the audience to hear his voice.

The video was edited to ensure that all shots were linked by graphic similarities, enabling the audience to experience a 'graphic match' and suggesting a relationship between the two scenes. Editing was conducted to link

shot to shot to ensure that graphic similarities were achieved, whereby the main character's face was kept on both shots in the transition. This is an editing skill commonly used in professional movie making, where semiotic resources are picked up in the composition of the next shot to achieve a graphic match. A graphic relationship between the two shots was achieved in this example (Figure 6.6 & Figure 6.7) by the capture in full picture of what the main character was doing from the right-back, followed by a cut to another picture, composed of the same character with similar colours, costume, lighting, and setting. Moving the frame to the front-right and the character in close-up allowed the audience to match with the previous shot, as the character seemed to remain in the same position, space and time, thus avoiding graphic conflicts.

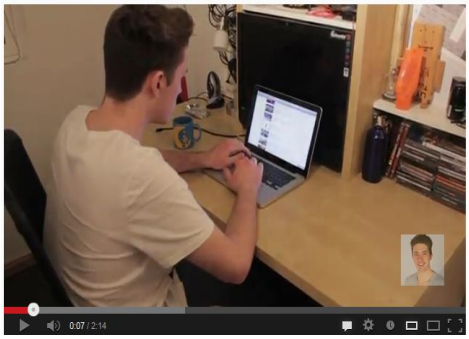

Figure 6.6 Shot at 0:07 seconds

Figure 6.7 Shot at 0:08 seconds

Frasilia incorporated his discontinuous editing skills in order to create graphic conflict. Although the main character was visible in both of the shots (Figure 6.8 and Figure 6.9), the cutting stressed their scenarios through the use of different costumes and background settings. The video indicated Frasilia's editing skills through his powerful exploitation of the graphic possibilities.

Figure 6.8 Shot at 1:09 seconds

Figure 6.9 Shot at 1:11 seconds

Video speed is a significant factor in engaging the audience and reducing distraction. If the shots are too long, the audience may need to fast-forward to find the interesting content, or they may stop watching the video entirely. This process of detecting, and processing new content takes time away from watching the video, and may contribute to the overall level of distraction felt by the viewer. In Frasilia's video, he frequently adjusted the length of shots and skillfully controlled the relationships between lengths of shots, demonstrating his rhythmic potential of video editing. Figures 6.10 and 6.11 provide an example. In Figure 6.10, Frasilia is seen turning on the music which started with the steady beat of Harlem Shake, and trying to imitate the Harlem Shake dance. This action lasted a few seconds after which the sound of knocking on the door was added to make the audience aware that someone was interrupting his dance (Figure 6.11).

Figure 6.10 Shot at 0:53 seconds

Figure 6.11 Shot at 0:59 seconds

The main pattern of the shots was established by the essential components of the scene, that is, the main character trying to do the Harlem

dance, while being interrupted by the neighbour's complaints. A number of shorter shots functioned as a pause between the longer main Harlem dance shots, indicating Frasilia's use of professional rhythmic editing skills used in film making. The adjustment of the video rhythmic relations between shots was an indication that the video story was well edited.

Spatial continuity was also evident in the video as the camera incorporated close-ups which matched the eye line between two shots. In Figure 6.12, the main character is shown looking at something off screen while the next shot (Figure 6.13) revealed to the audience what was being looked at – the YouTube website. This editing ensured that the breakdown of the scene's space - *spatial relations* was completely consistent in guiding the audience's interest with what Frasilia is watching on his screen.

Figure 6.12 Shot at 0:10 seconds

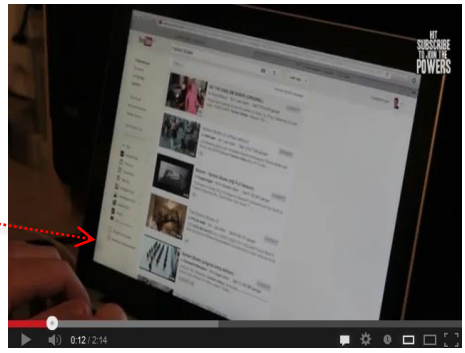

Figure 6.13 Shot at 0:12 seconds

Similarly, the editing of the time-varying shots also carried different meanings; for example, as evidenced in Figures 6.14 to 6.17, a fade was used to demonstrate a temporal ellipsis, indicating that the time that had elapsed actually lasted much longer. This editing of *temporal relations* added significant meaning to the narrative as the use of a fade represented the main character's thinking, and the cut eliminated this thinking time. All of these manipulations enabled the audience to recognise that time had passed, thereby arousing their curiosity and maintaining their interest.

Figure 6.14 Shot at 0:45 seconds

Figure 6.15 Shot at 0:46 seconds

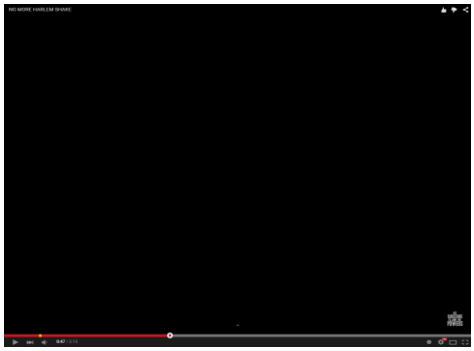

Figure 6.16 Shot at 0:47 seconds

Figure 6.17 Shot at 0:48 seconds

In this video, Frasilia used different elements, each of which took on a contextually situated meaning (Design), and was patterned together to create a video (Production) with a distinctive style, to enact specific socially recognisable identities. Frasilia utilised different editing and cinematographic skills to identify 'who he is' or 'what kind of person he is' (social language). In addition, He associated different types of semiotic resources with different identities and practices by, for example, acting and mixing two roles (intertextuality). The analysis of his video revealed that Frasilia embedded his video language, practices, beliefs, values and identities in a *Discourse*.

Frasilia used his video to combine elements such as words and moving images to communicate with different audiences, but as a YouTube user, he also acted as a YouTuber in the YouTube *Discourse*. In doing so, he collected different semiotic resources, made meaning of those resources in the design of the video, acted and played different roles in making the video, utilised various

sorts of objects or tools to edit the video, and enacted his different identities for the video. All of these Design and Production processes were part of the video, and Frasilia also used his video to trigger certain actions, practices and values, which situated him in a YouTube *Discourse*. Through this video, Frasilia found ways to be the 'kind of YouTuber' that the YouTube community expected and that he wanted to be. In becoming a member of the YouTube discourse, he used YouTube *social languages,* and integrated with other elements to enable his recognition as a distinctive YouTuber.

Frasilia was also associated with other *Discourses* such as the *Discourse* of the Harlem Shake dance. As a popular hip hop dance, Harlem Shake has generated millions of hits on YouTube, with many different versions being created by different YouTubers. The Discourse of Harlem Shake dance was initially referenced in the video by Frasilia watching a Harlem Shake video, and then his thinking about the movement, before imitating the dance. This implied that Frasilia was seeking to be involved in such a Discourse by positioning himself as an apprentice in the practice, and as an 'insider' within the process of social practice undertaken by YouTubers who have already mastered this mainstream dominant Discourse.

6.2.4 Analysis of Video Distribution

An analysis of the video distribution was conducted to examine the way in which this video was distributed to a larger audience. The analysis was based on the way in which Frasilia's *social practice* was undertaken, and how those who watched his video provided comments, and shared experiences to become a group, or a community, thereby forming a *network of practice*, or *affinity space* across different affiliations.

Frasilia uploaded this completed video on his YouTube channel as a formal publishing process. It was a process of a primary distribution in which Frasilia not only actively uploaded the video, but also promoted the video to his own social networks. This was done by adding promotional information embedded in the video. For example, while the video was playing, there was

always a float text icon – *Hit Subscribe to join the Powers* –on the top-right corner of the screen (Figure 6.18). At the end of his video, he promoted his channel to other members' subscriptions, and added some 'icon' buttons to link to his other latest videos (Figure 6.19). He also provided another social networking icon, inviting members of other *Discourses* to which he belonged to 'stalk' him (Figure 6.19). Those different *Discourse* links, such as Facebook, Twitter and Instagram were advertised under the 'About' tag of this video (Figure 6.20).

Figure 6.18 Shot at 1:40 seconds

Figure 6.19 Shot at 1:45 seconds

Between the time the video was published on 20th February, 2013, and its analysis completion on 12th April 2014, it received over 7,334 views (Figure 6.21). The large number of views demonstrated that a wide range of audience were engaged in Frasilia's *Discourse* practice through this video.


--FOLLOW ME--

MY FACEBOOK-PAGE: http://www.facebook.com/pages/Frasili...
MY TWITTER: https://twitter.com/Frasilias
MY INSTAGRAM: http://instagram.com/frasilias

Thanks a lot for subscribing! :)
-FP

Figure 6.20 'About' tag of Frasilia's video

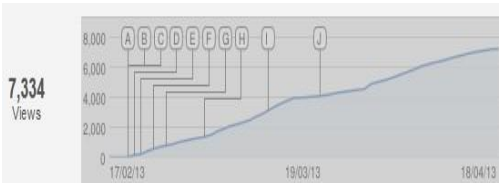

Figure 6.21 Views report of Frasilia's video

As described, the primary distribution process for Frasilia's video required that he upload it under the best-fit theme defined by YouTube. The secondary distribution process is provided by YouTube, and involves YouTube suggesting and promoting related-theme videos to YouTubers, thereby providing another outlet through which Frasilia's video could be accessed.

The viewers who provided responses to Frasilia's video (Figure 6.21), whether as 'Likes', or 'Dislikes', shared their experiences of engaging with the video. The topic Frasilia had chosen for this video encouraged others, dispersed across different social networks or communities, to access the video, subscribe to Frasilia, and possibly make their own videos. A shared feeling of connectedness brought these members together from within their social networks and communities, for their own *Discourse* practices, and from beyond these boundaries. The shared experience of the different *Discourses* they gained from each other as a result of their membership of social networks or communities also brought them together in an affinity space.

Of particular interest in Figure 6.21, is not only the number of views, but also ways in which the viewers derived and accessed Frasilia's video. The video had been accessed in ten different ways, evidenced by the A – J labels in Figure 6.22, since its initial distribution online in YouTube. Both the primary and secondary distribution processes opened access to a wide range of public audiences.

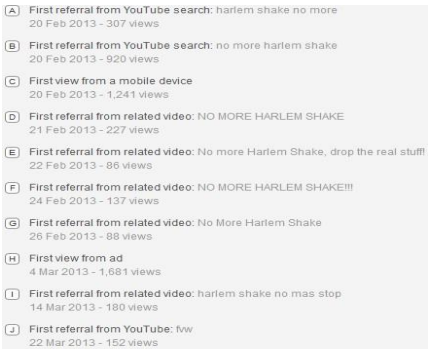

Figure 6.22 'About' tag of Frasilia's video

Figure 6.23 Rates of Frasilia's video

An analysis of the audience who had viewed Frasilia's video showed that the first view of the video originated from YouTube search under the key words containing 'Harlem shake' (Figure 6.22). It then gained 1,241 views from mobile devices, which suggested that YouTube enabled Frasilia's video to be distributed geographically to a new generation of mobile users. The video's views grew quickly, peaking at 1,681 views from advertisements. There was also a large quantity of viewers who accessed Frasilia's video through related videos promoted by YouTube. Finally, the number of views increased through its being shared and recommended by subscribing YouTube members to their audience amongst their own *Discourses*.

6.3 Adam

6.3.1 Video Selected for Analysis

Adam's video selected for analysis was of a series of game tutorial videos for the game Minecraft (Figure 6.24). In Minecraft is an independently produced sandbox video game that allows players to build items out of cubes in an online world. Minecraft is one of the most popular games for a variety of age groups. Therefore, Adam's decision to focus on Minecraft indicated that he was part of the popular game community.

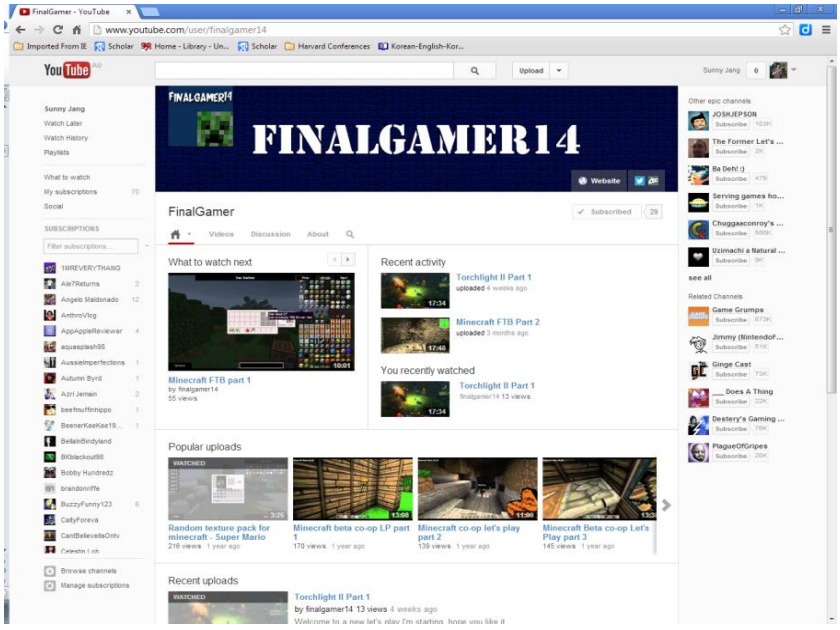

Figure 6.24 A screenshot of Adam's YouTube channel

The earliest of his Minecraft videos was titled "random texture pack for Minecraft – Super Mario" and was about 13:38 minutes long. Uploaded on 24th April 2011, it received 213 views prior to my analysis, making it the most viewed video in his YouTube channel. It was a typical How-To video demonstrating what the Minecraft game looked like and how to play it. As it is a teaching video, Adam started with a single player mode for demonstration.

6.3.2 Analysis of Video Design

The *mise-en-scène* of Adam's video design was related to the game design. In Minecraft, players are able to build and craft constructions using blocks or tubes. However, the tubes are designed in a fixed grid pattern and one tube is the smallest unit enabling the creation of the virtual world. Adam used tubes to create his own block world, in which *mise-en-scène* was designed to include a number of block-by-block resources to represent reality in his tutoring video. These resources included, but were certainly not limited to, dirt, stone, various ores, water, and tree trunks. Adam incorporated these semiotic resources as a *mise-en-scène* which portrayed the way he imagined his world and stirred within the viewer a picture of the natural landscape.

The setting and sets of the *mise-en-scène* were related to the game map world composed of 3D building cubes, which were subject to user-generated modifications. Adam used symbolic resources to contribute to the game design as part of the construction process in the design of *mise-en-scène*, including non-player objects (Figure 6.25):

- non-hostile animals such as cows, pigs, chickens, spawn;
- hostile creatures such as zombies, witches, skeletons, wither skeletons, spiders, creepers, charged creepers, cave spiders, blazes, ghasts, silverfishes, magma cubes;

- other creatures such as zombie pigmen, wolfs, ocelots, enderdragon, withers; and
- villages.

Figure 6.25 Minecraft non-player objects

The lighting aspects of the *mise-en-scène* reflected the day and night cycle that all (symbolic) animals follow.

These semiotic resources were analysed with regards to how they were used and designed for the *mise-en-scène* to take on *situated meanings* and to serve a *representational function* in the gameplay of one of Adam's Minecraft video series. The selected video brought the audience directly to the scenario where Adam designed and built a house with a garden, pool, and farm (Figure 6.26 and Figure 6.27).

Figure 6.26 Shot at 3 seconds

Figure 6.27 Shot at15 seconds

All the resources visible in the gameplay and displayed within the video camera frame were made from the gamer's point of view and created by

breaking, moving and placing blocks. The background (the map) was situated in a forest with lot of trees, while the flowers, trees, corn, and grass of different heights were designed by the map generator. Adam participated in *situated meaning* making activities by arranging all of the resources; Adam decided where to find useful resources for the design, where the blocks were crafted and how they were located. The crafted blocks were situated in a virtual world and functioned as foliage, pool, forest, taiga, hills, fire or fences. In order to build the house, blocks of wood were collected by punching trees from a forested area. Harvest areas in which only Adam and his friend were allowed to farm, were bounded with fences. Flowers were planted in different colours. The house was built with doors and windows. All of these block resources had a *representational function*, taking on a meaning just as in the natural world on earth. In his 'Super Mario' version of the Minecraft series, for example, Adam demonstrated how the use of different blocks could represent or symbolise an idea.

Figure 6.28 Super Mario characters in Minecraft

In this video, he provided an exhibition of clothes for his virtual player (Figure 6.26 and 6.27). The clothes were made of leather, iron, gold, or diamond and of different colours indicating different levels of durability. Adam crafted the resources to a full set of armor, including helmet, chestplate, legging, and boots, which not only provided his player with protection from damage during play, but also took on a *representational function* of his virtual character, Super Mario. This fully equipped virtual character suggested how different representational

resources could be designed to formalise ‘who he is’ and ‘what kind of person he is’.

6.3.3 Analysis of Video Production

In comparison with Frasilia’s video, Adam’s video focused more on the content of the video than on the process of making the video through the use of sound, editing and cinematography. Adam paid more attention to the video Design process to communicate meanings rather than the video editing process. The only video editing used for the purpose of meaning-making was found in an introduction video at the beginning of his video.

Figure 6.29 Shot at 3 seconds

Figure 6.30 Shot at15 seconds

The video used background music for *sound*, and a special text effect on the title ‘FinalGamer14’ (Figure 6.29 and 6.30) for *editing*, which he placed in the middle of the screen with simple black-and-write colour for eye-catching *cinematography*. While the filmic process was clearly demonstrated within this short video, Adam did not use it in his Minecraft videos series or any of his other videos. This finding suggested that he preferred not to encode meanings through filmic editing. This assumption was supported by Adam: “*This is my new intro, I just made. It’s short because intro isn't as important as the content of the video*”. Hence for Adam, much of the value of his videos can be construed through the analysis of his video *Discourses* and *Metafunctions*.

The analysis shows that Adam drew upon a number of *Discourses* in his Minecraft tutorial video. Adam displayed different resources, and used them to

play the game, and finally made the game video for YouTube. By doing so, Adam wanted the audience to recognise his YouTube identity and to accept him as being a YouTuber in a YouTube *Discourse*. In his video, Adam demonstrated the new features of this Minecraft version and identified the different resources that were available for Minecraft game playing. He showed , the audience what mushrooms, bricks, doors and much more looked like. He demonstrated how different resources took on different meanings or functions in the game and used his Minecraft social language to situate himself in a Minecraft *Discourse*.

At the beginning of the video, Adam stated that *"this is a new kind of video; it would be called 'Random texture pack for Minecraft – Super Mario". "Today I have a Mario texture pack, and I am quite a fan of Mario".* Through the introduction, he created a different sort of identity; a kind of Super Mario identity, in Mario *Discourse*. Adam enacted this discourse not only through his claims, but also through the integration of his words with demonstrations, actions, and practices. When he demonstrated how to use an iron helmet, golden chestplate, or diamond leggings to equip his virtual character with armour, for example, he said *"It's me, Mario!".* In this way, Adam not only used the clothes to create his own character in the game, but also, specifically told the audience that he was Super Mario. By introducing the Mario game texture, demonstrating the game, and telling the audience that he took on a specific socially recognisable Mario identity in the game, Adam was fully engaged in a Mario *Discourse* activity.

6.3.4 Analysis of Video Distribution

Compared with Frasilia's video, the analysis of Adam's Minecraft game video indicated that the video only received 242 views between the publication date and analysis date (between July 2011 and July 2013). As YouTube had disabled the function of sources traffic by the time of this video analysis, I was unable to determine how the video clip was accessed since its distribution online in YouTube. The statistics for this video clip only showed the data that was publically available (Figure 6.31):

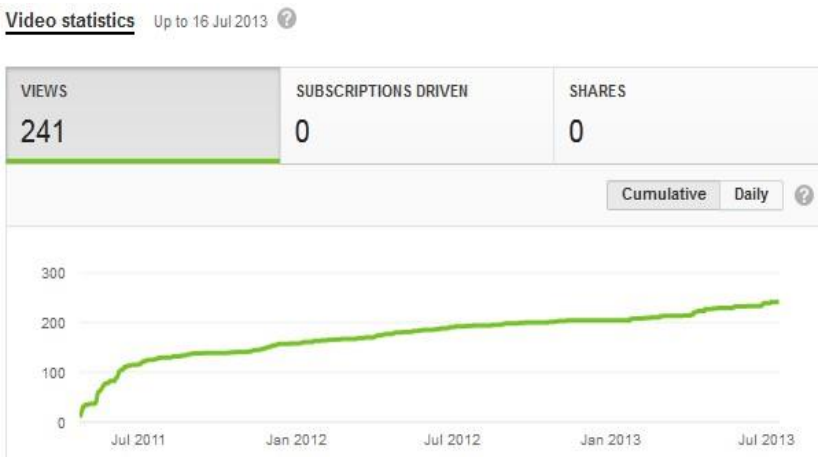

Figure 6.31 Views report of Adam's video

It was found that none of his subscribers were among the 242 viewers. This finding indicated that suggesting that all of the viewers were either from the YouTube public audience or from other social network websites that Adam was engaged in.

6.4 Celena

6.4.1 Video selected for analysis

Celena's two school bag videos were selected for analysis as they represented her online identity as shown in her YouTube channel (Figure 6.24) and YouTube profile:

I like to show my personality in my videos! So don't judge me until you met me in real life. I'm not a beauty guru! I'm a Vlogger. I'm also a Hauler (:

Celena openly shared her characteristics in her YouTube channel, suggesting that she would be quite comfortable in displaying the inside of her school bag to the audience.

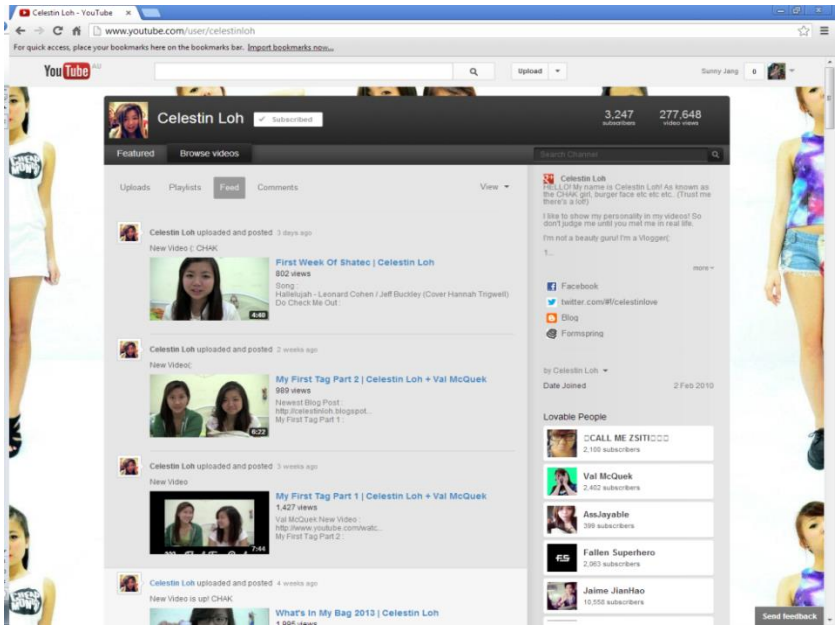

Figure 6.32 A screenshot of Celena's YouTube channel

At the time of analysis in May 2014, Celena's most viewed video was a Tour video of her school bag. Many viewers, especially girls, requested the video as Celena highlighted:

> *Sometimes, I don't know what I should make a video about, so I ask my audience to send me their requests. What's In My School Bag Video is one of highly requested videos. Since then I upload a School Bag Tour video each year*

Her school bag videos were a mixture of Haul and Tour, showing her personal belongings and interests in beauty and fashion accessories. Her first school bag video, titled "What's in My School Bag 2012", received over 24,753 views since it was published on 14th June 2012. The video was about 5:17 minutes long and in the description section, Celena wrote, "Finally What's In My School Bag Video ! Enjoy(:". The following year, she posted an updated video of her school bag.

6.4.2 Analysis of Video Design

At the beginning of the video, rather than showing her face, the filmic *mise-en-scène* design showed that the main object was her school bag, drawing the audience's attention directly to this particular element of the video (Figure 6.32). Other elements were also shown in the background, such as a stationery holder, cups, and other items on the table, all of which suggested that the video was filmed in her room.

Figure 6.33 Shot at 0:23 seconds

Figure 6.34 Shot at 0:36 seconds

The cool white lighting coupled with these elements gave the audience the feeling that they were being given the chance to visit a girl's room for which access is normally restricted and where Celena spent most of her time doing her school work. Throughout the whole video, the setting and sets stayed the same providing the props of coherence and the consistency of *mise-en-scène* design. By designing a *mise-en-scène* in the video, with her school-related elements, Celena positioned herself in a *situated meaning* of a school student; therefore, the audience would easily recognise her school student identity.

6.4.3 Analysis of Video Production

As is typical of a Tour video, the main theme of this video was to introduce the items in her school bag. Video production included the entire process of her opening the bag, taking out her belongings, introducing the elements, and demonstrating how to use them. Celena commenced with a

description of her school bag, and then took out each of the items (elements) in her school bag one by one for the audience to see (Figure 6.35 and 6.36).

Figure 6.35 Shot at 1:53 seconds

Figure 6.36 Shot at 3:16 seconds

Celena utilised basic filmic editing and cinematography in her video. It was 5:17 minutes in length, and the entire video sequence was limited to one fixed, close-up shot, recorded from a fixed camera placement. The camera remained at a low level and focussed on the main objects she was showing in the video. Celena stood aside to display the items to the camera. The use of such basic and simple filmic skills for video production aligns with the theme of the Haul video. It was clear that Celena had carefully considered the effects of the camera's angle and movement, as any change of angles, movement, or the scenes transiting from one shot to another would distract the audience from considering her items. Therefore, one shot with a fixed, close-up camera angle offered the best 'filmic look' for her School Bag video.

During the video production process, Celena enacted different *Discourses* through embedding her different identities in the video, through her words and displaying her school bag items. She identified herself as a true Haul video blogger or creator through the production of this video in a Haul *Discourse*. She talked to the audience in the video as a Hauler, 'showing off' her 'Haul' or school bag items to her fans, followers, subscribers and audience. In addition, Celena also hauled as a professional fashion model or style icon who offered a personal cosmetic showcase (Figure 6.37 and 6.38).

Figure 6.37 Shot at 0:50 seconds

Figure 6.38 Shot at 2:53 seconds

She engaged in both a Hauler *Discourse* and a specific 'fashion expert' *Discourse*, both of which were constructed in her designed *mise-en-scène*, through her description:

> *"I have a Maybelline Baby Lips, which is in cherry … and I got E.L.F. Complexion Perfection, there is like … powder for oily face; and then I got BioRe Cleaning Oil Cotton …"*

In a subsequent video entitled "What's In My Bag 2013", published on 28 January 2013, Celena showed her editing and cinematography skills by adding a music background, changing camera position and creating further *Discourses* to exhibit new identities of herself. In this video (Figure 6.39 & 6.40), she not only displayed the items in her bag as she did in the 2012 version, but also provided a description of the significance of these items. When she showcased her ring, for example, she described:

"*The first thing I have is a ring, that I got from … and it is just like this … but three kind of like a … arrow point things. I think it is kind of cool because I put it on my thumb as you can see from here. … I rely on it a lot and I always have it on my bag.*"

Figure 6.39 Shot at 0:50 seconds

Figure 6.40 Shot at 2:53 seconds

Celena highlighted that the ring was an item that she must have in her bag as it had a personal meaning for her. In this way, she enacted to the audience an 'everyday person' *Discourse*.

As mentioned, in this later video, she also incorporated her personal reviews and experiences as she showed her everyday items, for example, when she spoke about her iPad she said:

> *I have this – my iPad. This is the iPad before the iPad mini. My mum gave it to me. I got my dog as a wall paper. This is really handy whenever I do some research on stuff that is new to me, and also for videos, and … a lot more awesome staff.*

Figure 6.41 Shot at 3:36 seconds

Figure 6.42 Shot at 3:37 seconds

By describing how she used her iPad for learning and creating new things, she positioned herself in an iPad *Discourse* to display a specific technologically recognisable identity (see Figure 6.41 and 6.42).

It was also notable that her filmic skills had improved in her 2013 School Bag video; for example, the audience could now see Celena's face giving a sense of natural connection between the audience and herself. She also added and edited music in her 2013 School Bag video, with her video "What's in my School Bag 2013", incorporating subtle music in the background through the whole video. As the ending theme, Celena increased the volume of the song and at the end of the video, showed the name of the song with text of different colours and in zoom. The last shot of the video showed "love [Celena]" requesting those who watched her video to 'love' and subscribe her (see Figure 6.41 and 6.42).

Figure 6.43 Shot at 5:29 seconds

Figure 6.44 Shot at 5:34 seconds

The analysis of Celena's her video production reveals how Celena used sound, editing and cinematography skills, with the selected sample videos, which indicated an improvement in her filmic skills. What was also obvious in the analysis was her use of different *social languages* to create different *Discourses*, which, in turn, align with her filmic skills to reflect a different *interactive function* between the audience and herself. Although the School Bag video was only one type of video that Celena made, the analysis of the sample videos showed her interest in conveying a particular message through her video production and the need for her potential audience to recognise her identity.

6.4.4 Analysis of Video Distribution

An analysis of the distribution of Celena's 2013 video shows that, at the time of analysis, the video clip received a total of 24,877 views (Figure 6.45). As

YouTube had blocked the traffic sources information by the time of analysis (July 2013), the statistics only showed how the total views had grown from July 2012. The 'About' tag of this video showed that Celena distributed the video and promoted it to other social network websites (Figure 6.46).

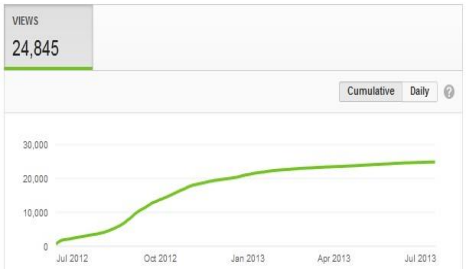

Figure 6.45 View report of Celena's School Bag video 2013

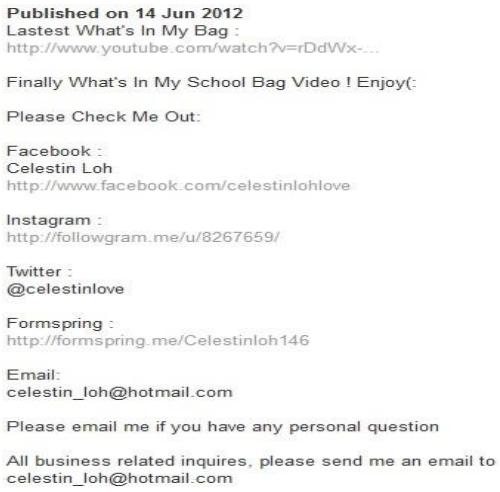

Figure 6.46 'About' tag of Celena's School Bag video 2013

6.5 Earth

6.5.1 Video selected for analysis

Earth's Performance video entitled Justin Bieber - As Long As You Love Me (Cover By 'Earth') was selected for analysis, which matched with her identity provided on her YouTube channel (Figure 6.47). This video received over 1,031 views between the time it was published on 8th September 2012 and the time of analysis (August, 2013). Earth created this video of 3:47 minutes at home and uploaded it under the Music theme. She used her music career channel as the main channel and seldom updated and uploaded videos to her other channel. She did not have a specific video schedule, but usually uploaded a video onto her main channel, once a week or a fortnight.

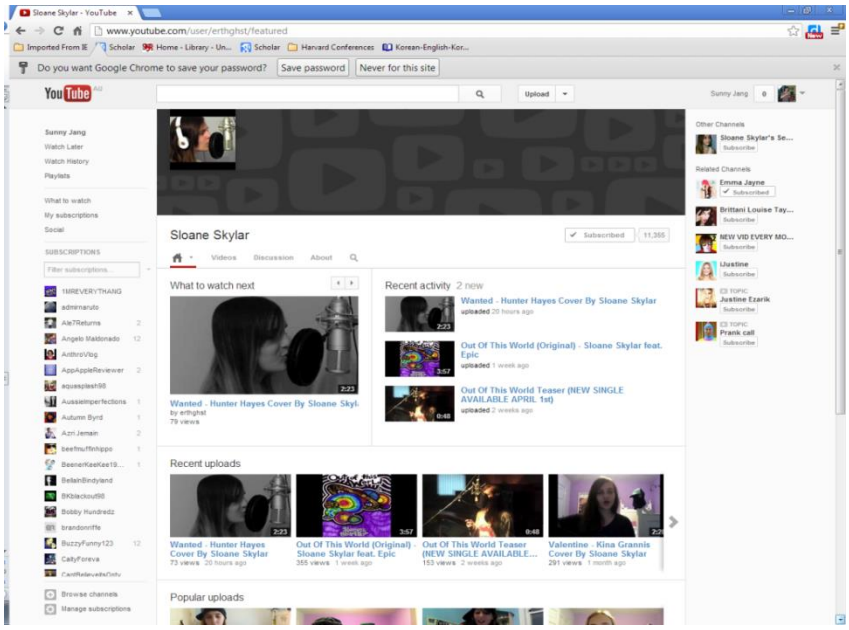

Figure 6.47 A screenshot of Earth's YouTube channel

6.5.2 Analysis of Video Design

The lighting in this video was entirely consistent with a pop music genre. Earth used a faint but bright light to highlight the microphone, and aligned the colour with the background and her costume (Figure 6.48).

Figure 6.48 Shot at 0:15 seconds

Earth used few other filmic props in the video frame apart from her music recording equipment. As is typical of Music performance videos, the *mise-en-scène* props used professional microphone equipment for its design. The lighting and props took on a *representational function* and positioned her in an

atmosphere completely surrounded and enclosed by a professional studio. Earth altered the lighting, along with the other filmic *mise-en-scène* design, as per the conventions of a music video, to show her preferred *situated meaning*, in which she represented herself as a pop singer.

6.5.3 Analysis of Video Production

While Earth used a limited number of semiotic resources in her video Design, her video Production process was skilled, emulating a professional music video. The analysis of the selected video showed how she used sound, editing, and cinematography in her video process to convey particular messages.

Earth used particular editing skills to maintain video continuity. The video started with a shot showing the introductory information about the video using white text with black background, added through transitions and flying in/out effects (Figure 6.49 and 6.50).

Figure 6.49 Shot at 0:01 seconds

Figure 6.50 Shot at 0:02 seconds

The information highlighted that this was a video of herself covering a song as a main character, and also featuring 'Caution' as a second character sung by her friend. An analysis of the sound indicated that the video production included two voices, both of which were conflated, making it different from the original song 'As long as you love me' recorded with a sole singer – Justin Bieber. At the beginning, Earth sang the song until the shot transited to the next one, in which the second character Caution appeared. The voice of the main character, Earth, continued with her song, providing a continuity to the video.

When Caution appeared, the camera's position and orientation were noticeably different as were the edits of the shots. The main character's shots remained simple and clean; however, the shots of Caution were filtered in a yellow colour, creating a surrealist dreamscape in the video (Figure 6.52). The effect of the editing on the second character's shots provided a virtual or unreal feeling for the audience compared with the main character's shots. These differently edited shots created different interactive functions.

An analysis of the cinematography showed different camera placements and character positions for Earth and Caution. When Earth was singing, she was located in the middle of the screen and the camera was located against the right side of her shoulder, below the eye line. In the shots of Caution, however, the angle of the camera was positioned so that she was in the middle of the frame, looking at the camera and making eye contact with the audience. Altering camera angles between shots provided a point-of-view angle cinematography.

Figure 6.51 Shot at 0:51 seconds

Figure 6.52 Shot at 0:56 seconds

Earth also edited the sound of the clip to create a different connotation for the shots. For example, Caution started singing at 0:56 in a Rap hook genre, giving the audience the impression that she was not singing but rather talking in response to what Earth was singing. Even though the two singers were singing two different songs, Earth demonstrated her continuity of editing skills by cutting the two very different shots into a logical coherence. Of particular interest is that the sound editing was complemented by a change in the lyrics of the song. In the original song, 'As long as you love me', the chorus is sung as:

Give me a time and place, and I'll rendezvous it, I'll fly you to it
I'll beat you there
Girl you know I got you
Us, trust...
A couple of things I can't spell without 'U'
Now we are on top of the world,
Now the sky's is our point of view Man now we stepping out like Whoa!
(Oh God) Camera's point and shoot, Ask me what's my best side,
I stand back and point at you you you…

In Earth's video, she edits the chorus lyrics to "…Girl you know what I need you, now you wanna walk out, Please close my front door …". The meaning of the story changed through being reversed, with the man as a second character in her video complaining about their love. There was also an underlying meaning conveyed through the editing of the second character's shots. The length of the shot where Caution was singing, from 2:07 to 2:50 (Figure 6.53), was not retained for the whole time, rather it is cut with the shot in which the main character was singing.

Figure 6.53 Shot at 2:42 seconds

Figure 6.54 Shot at 2:51 seconds

While the second character was singing, a shot of the Earth appeared with her lip-syncing what he, Caution, was singing. However, the audience could only hear the second character's voice. The camera angle remained steady for Earth's shots but the angle the camera made was placed close to the eye line, with the main character facing the camera. Transition between shots was clean and no editing effects were added between the shots. The editing of the first Earth's shots with Caution's voice suggested a hidden meaning to the audience. The girl seemed to know exactly what the man was complaining about.

Earth also edited the timeline of the story in the video. After Caution's chorus, she used a dissolve cut to switch the shot by fading into a black screen shot, from 2:51 to 2:59 (Figure 6.54). This is called a temporal ellipsis in filmic editing, and is commonly used in conventional film making in order to present an elapsed time. The main character's voice started singing again in the middle of the black screen at 2:54, returning to the song verse "as long as you love me", carrying the audience across the temporal ellipsis. By simply editing the sound, the audience became aware that the story of the Earth's song in the video was totally different with the original song sung by Justin Bieber.

Earth demonstrated her ability to manipulate an audience through using video languages. She also positioned herself as a YouTuber through the video design and production practice in the YouTube *Discourse*. Similarly, through her preparation of the video *mise-en-scène* in the design process, her singing, editing and cinematography, she represented her beliefs, values and identities. She also enacted a professional singer in a pop singer *Discourse* and showed her engagement in a socially recognisable Justin Bieber *Discourse* activity. By covering the song, making meaning of the original song lyrics with a new story, and producing the music video, Earth situated herself as an MV producer in the MV director *Discourse*.

6.5.4 Analysis of Video Distribution

Earth distributed the video in a number of ways; she uploaded on her main YouTube channel as one of her performance videos, as well as on her personal website, and other social networking websites such as Twitter, Facebook, and Tumblr. As the video was a music video, she also uploaded it to iTunes. Those different networking links were advertised under the 'About' tag of this video found on her main YouTube channel (see Figure 6.55).

Figure 6.55 'About' tag of Earth's video

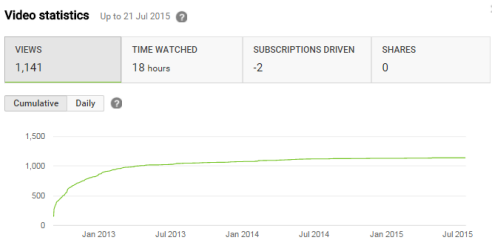

Figure 6.56 View report of Earth's video

From the time the video was published on YouTube on 8th of September, 2012 and the time of analysis (August, 2013), it received over 1,040 views. Among these, 34 viewers reported that they 'like' her video clip and there were also 12 'dislike' viewers. The statistic showed a wider range of viewers had watched her video clip through this YouTube channel and with the use of other social networking websites, the scope of audience was broadened across different social networks or spaces.

6.6 Key Findings

As summarised in Table 6.1, the teen-generated videos used for data analysis revealed that the four participants were engaged in different identity construction processes, and used different social tools and video making skills to present their identities. Their different identities were constructed at different stages of video setting (Design), making (Production), and sharing (Distribution). In particular:

- In Video Design, identities were constructed through the use of elements such as clothes, music CDs, cosmetic items, and technology devices. Identities were also represented by the use of video setting elements such as background lighting;
- In Video Production, the participants played different roles by using different social languages to show different identities; and
- In Video Distribution, the participants distributed their videos, in which their identities were constructed and represented, to different social

networking places and developed social networks. They presented their social practice online, showing that they were a member of different social networks.

Table 6.1 *Summary of video analysis*

Process	Analysis	Code	Frasilia	Adam	Celena	Earth
Design	Filmic Analysis	*mise-en-scène*	✓	✓	✓	✓
	Discourse Analysis	Situated meanings	✓	✓	✓	✓
	Metafunctio-nal Analysis	Representatio-nal function	✓	✓	✓	✓
Production	Filmic Analysis	Sound	✓	✗	✓	✓
		Editing, cinematograp-hy	✓	✓	✓	✓
	Discourse Analysis	Social languages and interactive function	✓	✓	✓	✓
	Metafunctio-nal Analysis	Intertextualit-y	✓	✓	✓	✓
Distribution	Social Practice analysis	Affinity Space	✓	✓	✓	✓

Network of
Practice
(NoP)

These teen-generated videos presented a combination of different identities that were identified and understood from the different perspectives of film, discourse and functional grammar.

6.7 Summary of Chapter 6

This chapter summarised the results of data analysis that used a framework that combined different analytic tools and concepts in order to best understand teen-generated videos, and how the creators represented certain kinds of people in the YouTube *Discourse*. By using the framework these different identities were identified and reviewed. The following chapter will present and discuss the most important findings from the results of data analysis.

7 Discussion

7.1 Introduction

The most important findings from the results of data analysis are revisited, summarised and discussed in this chapter. These important findings are linked to the key aspects of teen use of YouTube. The discussion therefore is structured around the key points under each research question and methodology:

RQ1: *What are the common video categories that are associated with the degree to which teenagers extensively participate on YouTube?*

RQ2: *What factors motivate teen video makers to continue to participate in content creation and content contribution on YouTube?*

RQ3: *In what ways do teenagers construct their online identities in order to engage with the audience through their videos uploaded on YouTube?*

Finally, there is a discussion of the methodology in terms of the use of netnography.

7.2 RQ1: Popular video categories uploaded by teen YouTubers

Teen YouTubers watch and create a wide range of videos. Through those self-created videos, teen YouTubers are enabled to interact with peers, learn to be creative, connect with family, seek attention and feedback from the audience, and seek approval from the relevant groups that align with their interests. As indicated by the study findings, teen YouTubers have a tendency to focus on particular video categories. In addition, the findings suggested that males and females tend to prefer different video types despite the cross-gender popularity of some video categories. A focused discussion of four video categories, including: Performance (music), Video blog (vlog), How-To, and Gaming video categories is presented in the following subsections.

7.2.1 Music Performance

The category of video Performance was highly uploaded by the teen YouTubers, and music was found the most common topic within this category. These findings imply several meanings. First, there is a general sense that music is important in teens' life. Most teenagers involved in this study used YouTube because of music. Second, the number of Performance uploads reflects teens' time use. Teens do not seem to spend time only for making entertainment videos. They also devote their time to creating videos of their own. By showing what they can do, they want to validate themselves (Miller, 2012; Miranda, 2013)…which was highlighted in the theory of identity creation. Last and most importantly, through their performance of music, either as a composer or singer, music publicly displayed their social identities such as a pop star, guitarist, rapper or other type of musician to millions of viewers. Such kind of performance might not be easily achieved in teens' real life.

The popularity of videos in the music genre is consistent with the literature. In the literature specifically focused on the video categories on YouTube, the most popular category has always been Music (Burgess & Green, 2009; Cheng, Dale, & Liu, 2007; Karkulahti & Kangasharju, 2015). YouTube therefore provides teens with a stage or outlet to demonstrate their multiple identities in a post-modernism way in which teenagers consume, create and share music (Cayari, 2011). This situation also reflects what is new in participatory culture: the possibility for teen YouTubers not only to be media consumers but also to be active media producers or 'proams' (professional-amateurs) (Leadbeater & Miller 2004).

7.2.2 Video blog (Vlog)

Vlog was the most common video category identified in this study. Two noticeable findings in the vlog video category were the video content differences between males and females and the difference between new YouTubers and their experienced counterparts in the frequency of video uploading. The content of vlogs covered mostly personal themes such as feelings and everyday life.

However, the male teen YouTubers shared their outer experience whereas the female teen YouTubers expressed their inner experience. For example, in a content comparison of vlogs, however, the male teen YouTubers talked more about things around them whereas the females tended to talk about things inside them such as personal feelings. This finding is not new. It has been documented that amateur YouTubers upload videos of everyday life (Godwin-Jones, 2007) and female vloggers are more likely to share personal matters than male vloggers (Molyneaux, O'Donnell & Gibron, 2009).

As mentioned in Chapter 4, vlogs were more frequently uploaded by new teen YouTubers than by experienced teen YouTubers. This difference might be explained by what Frasilia mentioned in Chapter 4 that a vlog is not attractive to the audience unless the YouTuber has already built an audience or a fan community. As Frasilia mentioned, this study also found that vlogs created by amateurs such as the participants in this study, did not create a strong social connection between the vlogger and the audience. However, vlogs have two important theoretical aspects of identity. Vlogging provides the vlogger with a personal way for the vlogger to define, reflect, meet and connect to oneself (Brewer & Hewstone, 2004; Sedikides & Brewer, 2001). It also allows the vlogger to engage in a kind of social learning as Kaminsky (2010, p.14) noted that "keeping a video journal or blog is a way of understanding ourselves so that we can more easily connect with others. This is the opposite of narcissism." It might be interesting to find out if the impact of making video blogs relates to teen YouTubers' choices of video type, because they understand themselves better. Thus, vlogging can be a learning process through writing oneself in a video format (boyd, 2008).

7.2.3 How-To

The category of How-To, which aims to share knowledge and skills, was also reported a popular video type amongst teen YouTubers. How-To videos can be described as a type of video-content consumption (Sayago, Forbe & Blat,

2012). The topics of How-To videos reflect teenagers' interests, which appears to enhance interest-driven learning. There are however gender differences in How-To video topics.

As indicated by the data analysis, there was a tendency for male YouTubers to create technology or game-related How-To videos and female YouTubers to make videos of beauty and fashion. This result is not overly surprising because gender plays a crucial part in a complex set of issues for most societies. The literature on gender roles and stereotypes suggested that individuals organise aspects of their lives, including participation in digital worlds, according to some notions of perceived gender roles (Yang, Hsu, & Tan, 2010). These gender roles form the base for the development of gender identity. In the development of gender identity, individuals occupy different ascribed roles depending on how they identity gender socially. This identification by males and females happens within social structures and within these social structures, expectation is held on how individuals organise aspects of their lives, society and community. In addition, individuals pay particular attention to the difference between perceived or expected gender roles and actual portrait roles (Shimanoff, 2009). Performing gender roles was consistent with the gender schema theory (Bem, 1981) and Gender role theory (Shimanoff, 2009). It is not surprising, therefore, to capture gender differences in activities in which teenagers are constructing and engaging in identity work. This observation specifically contributes to explaining the bigger picture of how teenagers participate in YouTube, and how their identities are shaped, constructed and formed.

With regard to social learning in How-To videos, the findings showed evidence of social learning in the construction and design of those How-To videos. How-To was created not only to share the knowledge and skills that the YouTubers had, but also to respond to video requests from the audience. How-To videos provided a type of skills improvement for the YouTubers as well as the audience. Such kinds of new media practice and social interaction enabled the YouTubers to gain important social skills and cultural competencies, and allowed them to experience participatory culture successfully (Jenkins et al., 2006).

Unlike other video categories, How-To videos create a significant learning culture, network and community. For example, Key noted in Chapter 4 (see Section 4.3.3), *"I get a lot of requests so I check those and try to learn some of them for videos. Still those are the main things that make up YouTube."* The creation of How-To videos was often the result of requests from the general audience. That encouraged the teen YouTubers to learn more complex tasks and helped them identify with the particular audience. Such learning has been recognised as informal learning in a participatory culture (Davies & Merchant, 2009).

In delivering the requested videos, these teen YouTubers also fulfilled a unique role in the respective online communities. These online communities can be gender based as different genders show different video categories as reported in Chapter 4. It may not therefore be surprising that female YouTubers may have their own gender roles with gender-oriented learning within the YouTube community.

7.2.4 Gaming

Gaming videos were one of the most popular video categories, but they were only found in the male teen YouTubers' channels. It was unexpected to find that only teen males showed a strong interest in gaming as Pew Research reported that 98 per cent of teenagers play games (Lenhart, 2009). It might be because female teen YouTubers do not use YouTube as a place to share their interest in gaming. This result thus only enables us to connect teen males' gaming identity through YouTube as "games can show us how to get people to invest in new identities or roles, which can, in turn, become powerful motivators for new and deep learning." (Gee 2004, p. 3). Prensky (2001) also suggested that we can understand teens' learning when they play games in which young people use the digitalised language of games.

Through an examination of the digital games that young people play, Gee (2004) discovered that players contribute to shaping the gaming world within which they participate in respect to certain types of interactions. Gee concluded

that in well-designed and developed games, today's children and young people take an active role in interacting with each other and creating social meanings that generate affinity spaces.

7.3 RQ2: Motivating factors identified in teen YouTubers' ongoing participation

Recent attempts have been made to answer the question "what are the motivations and obstacles for amateur producers?"(Mueller, 2014, p.12). However, such attempts using case study methodology have not satisfactorily answered the question posed by Muller. In contrast, netnography used in this study has provided a comprehensive way of considering motivating factors in teens' use of YouTube.

7.3.1 What personal factors motivate teen YouTubers?

The personal factors motivating teen YouTubers to upload videos were time use (entertainment), self-esteem, self-accomplishment, fun rewards, and career development. The teen YouTubers involved in this study had many different motivations to continue to upload videos on YouTube. One of the many positive reasons was knowing self, as indicated in Chapter 4, especially, in Earth's case. YouTube audience recognised the teen YouTubers by watching their videos, posting comments on their videos, sending a message to them to start building a friendship or subscribing to them in video channels. Those interactive and connective activities helped the teen YouTubers discover who they were and what they could do. The teen YouTubers appeared most satisfied when they presented themselves as they were. It seems that these teen YouTubers sought an authentic representation of themselves. This is important to them since in the online world, personal information is easily manipulated. In this study, half of the teen YouTubers started with non-identity generated videos or tried to be someone else at the start of their participation. When they found who they were and what they could do, they presented their true selves. In Brandon's case, as a 13-year-old, he observed it was difficult to find a venue, place or space to communicate things for oneself and others in real life. As a

result, Brandon uploaded videos for entertainment, self-accomplishment, and his reward which was in the form of making others smile or be happy. Similarly, there were cases where video uploads may not be watched by a large audience but nonetheless provide reinforcement for personal value. For example, Celena appreciated the attention from her audience. Another example is the case of Frasilia who observed how other YouTubers responded to their audience and took them as role models for a more successful involvement. These three examples are amongst several cases that highlight the individual need for gratification (reward) when engaging in activities such an online world. This observation is consistent with the documented motivation in YouTube use which was captured in the use and gratification theory (Katz, Blumer, & Gurevitch, 1974)

The view of Hanson and Haridakis (2008), individuals' motivation to use YouTube is driven by 1) leisure entertainment, 2) information seeking, 3) interpersonal expression, and 4) companionship. Clearly, these demonstrate that teenagers make and upload videos on YouTube, and watch other YouTube videos for reasons beyond filling in time or leisure entertainment. Those teenagers, especially non-English speakers, watched videos on YouTube to look for words to use; to gather ideas; to gain knowledge; or to learn skills for future videos. In other words, many teen YouTubers watched others' videos to learn and to share skills through videos.

7.3.2 What social factors motivate teen YouTubers?

The social factors motivating teens to upload videos include gaining attention, public recognition, emotional support, social empathy, online friendship, family, and expressing feelings of affinity. These factors are all present as part of an individual's perceived social connection, and many are significant indicators of social standing.

In the context of social factors motivating teen YouTubers to upload videos, the experience of social connection is clearly demonstrated for example in (1) Celena's effort to raise social awareness of Movember; (2) Brandon's

campaign for improving water supply for African children; (3) Earth's participation in promoting cyber safety; and (4) Jelly's creation of videos about topics that are of contemporary interests in order to build and connect to an audience. These observations are consistent with findings from previous studies (Belsky, 2013; Davis, 2013). For example, Belsky (2013) talked about the need for social standing as a motivating factor for adolescents. Attention seeking is a normal teen behaviour as teenagers attempt to be 'socially successful' and gain 'social standing'. Obtaining a higher social standing through YouTube is therefore important given that YouTube is a social mechanism and as such a place for social status and a venue through which to express, create, discover, portray or develop and maintain a social standing. Such teen social standing is particularly crucial when dealing with bullying, online-bullying, and relationship breakdowns. As seen from the accounts by Celena and Frasilia, YouTube then becomes a venue in which to find solace through YouTube content creation. Such content creation creates a feeling and an opportunity of having someone to talk to and often a way of escaping personal problems or depression (Belsky, 2013). Thus, YouTube as a likely place of solace creates a way of avoiding "getting isolated from the in crowd" (Belsky, 2013, p. 279). Evidently, all the videos with social aspects uploaded by the teens in this study demonstrate an expression of 'feelings of affinity' as described by Lange (2009). It is not unexpected that some of the videos uploaded by teenagers display social empathy. Teen video creators often present topics that identity with particularly experience such as grief, loss and causes, raising awareness of social aspects that require a collective approach. In doing so, teens feel socially useful as individuals.

7.3.3 What learning factors motivate teen YouTubers?

Learning aspects such as collective intellectual enterprise, speaking improvement, self-directed learning, and critical judgement were also part of YouTubers' motivation to upload videos on YouTube. Luckin et al. (2009, p.87) found no evidence of "ground breaking activities ... critical self management or metacognitive reflection". However, in this study, the results point to the

contrary. Some teen YouTubers reported substantial learning and growth especially those who continually uploaded videos with interest-driven participation. This result supports Ito et al. (2010) who showed that teens are indeed "engaged in knowledge production, communication, and creative expression" (Ito et al, 2010, p. xi). This evidence of teen participation in YouTube is of interest because young people's engagement "with digital media presents new opportunities, needs and challenges" (Tripp, 2011, p. 329), for education.

The generation of new media users such as YouTubers are not tied to the options they were given. YouTube with the functionality of Web 2.0 provides a space which can be fluid in status and allows its users to extend the use of space in accordance with their interests, focus and goals, and to choose and create options. The categories of the provided choices can be a snapshot of what teen YouTubers are interested in and what knowledge they have generated. The teenager generated videos provide evidence to demonstrate that they are not just knowledge consumers, but knowledge generators. As shown in the list of video categories, teen YouTubers are indeed knowledge generators and their YouTube video channels can be a collection of intellectual convergence.

7.3.4 What community factors motivate teen YouTubers?

Those teen YouTubers who actively uploaded videos on YouTube showed a willingness to help others, a sense of the YouTube community, and culture sharing. These attributes demonstrated that teen YouTubers have a strong notion of the online community built into their identity, affecting how they presented on YouTube, how they acted and spoke on YouTube, how they thought about YouTube. For example, Nick noted in Chapter 4 (see Section 4.3.3), "*One of my friends showed me how to do this, so I needed to show this to YouTube…I wanted to share it with people in the YouTube community"*. Strangelove (2010) pointed out that the notion of an online community is hard to define and YouTube is an imagined community of YouTube participants. Such a strong notion of community shown by Nick might deny the term 'imagined community.' For teen

YouTubers, especially those with a willingness to help others, a strong sense of the YouTube community, and experience of sharing culture, YouTube could be the community that they wish to belong to, not forced on them by others. In fact, such strong sense of online community is not unusual. For example, Waldron (2012) examined online music communities of practice using cyber-ethnography and found an online community of practice from members' narratives. For Gee (2004b), the shared experience of teen YouTubers in such online communities can become their affinity identity, which neither occurs naturally nor is forced. It is created by their social practices based on shared interests, endeavour or goals.

The rich and active participation of the teen YouTubers in this study supports the claim made by Gee (2000b) that the changes of those young people promoted a new high-tech-driven capitalism, in which what is important was not what individuals know on their own, but "rather what that they can do with others collaboratively to effectively add 'value' to the enterprise" (p. 46). The notion of high-tech-driven capitalism also reflected the concept of the participatory culture, where "members believe their contributions matter, and feel some degree of social connection with another" and "they care what other people think about what they have created." (Jenkins et al., 2006, p. 3).

The factors motivating teenagers to upload videos are broad, but nonetheless very clear. They capture emotional support, willingness to help others and themselves, a vital source of creative self-directed learning, a venue for social awareness and social contribution, and a platform for career development. Clearly, these motivating factors, be they internal or external, contribute significantly to an understanding of the development of teen's identity. The subsequent section provides a discussion on the construction and presentation of teen YouTubers' identity.

7.4 RQ3: Teen YouTubers' identity construction and presentation

Chapter 6 presented teens' different identities constructed at different stages of video setting (Design), making (Production), and sharing (Distribution).

The teen-generated videos used in this study presented a combination of different identities, which were identified and understood from the different perspectives of film, discourse and functional grammar. The four participants showcased in Chapter 6 were engaged with different identity construction processes, and used different social tools and video making skills to present their identities. These findings were similar to those of Jenkins et al. (2006) and Halverson et al. (2009) that teen YouTubers engaged with a complex learning practice of identity construction which required new media literacy skills. In light of the video design, production and distribution, the three following sections will provide an in-depth discussion of identity construction with adopted new media literacy skills.

7.4.1 How is Teen Identity shown in Video Design?

In video design, the teens' diverse identities were constructed by elements such as clothes, music CDs, cosmetic items, and technology devices. Their identities were also displayed in video setting elements such as background lighting. Different identities were presented through the use of different elements, and resources in video design in different contexts, which is in line with the idea of identities as material artifacts (Belk, 1988; Mittal, 2006), and identities tied intimately to particular places (Proshansky, Fabian & Kaminoff, 1983).

The data analysis also suggested that each participant positions themselves in their videos towards different practices, in which situated meaning is shaped by the design process (Gutiérrez & Rogoff, 2003; Lave & Wenger, 1991). For example, as reported in Chapter 6, Frasilia placed himself in the video in the role of a host. Adam used the background (the map) to situate himself in the forest with a lot of trees around. Celena positioned herself as an everyday school student and Earth represented herself as a pop singer. Their meaning-making practices tended to make sense through their videos in particular these situated social contexts (Gee 2004b; Lave & Wenger, 1991). This study affirmed the findings of the research literature that teens' identities were situated in social

contexts and described as a social or collective identity (Sedikides, & Brewer, 2001; Taylor, 1997) for successful engagement in society (Jenkins et al., 2006).

The analysis of the design process also shows that the semiotic elements of situational context have meanings that are related to different functions (Haliday, 1985) that identities serve. According to the literature (Halliday, 1985; Kress & van Leeuwen, 2001), there are three different fundamental metafunctions in which meanings were involved through the practices, namely representational, interactive and compositional functions. The findings from the analysis of the participants' videos showed that the ideational function (Holiday & Matthiessen, 2004) or representational function (Kress & van Leeuwen , 2001) was identified in the video design process for meaning making. The ideational function describes the ways in which various semiotic resources were represented and interconnected with each other. Kress and van Leeuwen (1996, 2001) also refered to this as representational function, which implies the use of the visual mode to represent or symbolise an idea. For example, the analysis of Frasilia's video showed that he was wearing a T-shirt with 'Don't invade my space' written in huge capital letters across the front. The written text on his T-shirt can be seen as an ideational function whereby the T-shirt with the written text acts as a semiotic resource to represent the meaning that he was the highest authority in his space. He made decisions and protected his power by stating 'don't invade my space', suggesting that anyone who came to his space was subject to his jurisdiction and authority. He treated those who were visitors to his space as 'guests', highlighting his role as a host. Similarly, in Adam's video, all of the block resources had a representational function carrying a meaning to the real world. The representational function of semiotic resources was also identified in Celena's videos. All the materials she exhibited such as a ring, iPad and other items represented what she expected to communicate with the audience, that is "what's in her bag". Celena used her stuff in her bag to create her online identity and a connection between her and her audience. The 'stuff' in her bag thus implied a deeper representative meaning than just 'what's in her bag' Representational function also played an important role in Earth's videos.

The lighting and props all took on a representational function and positioned her in an atmosphere completely surrounded and enclosed by a professional studio. This study demonstrated that through different semiotic resources, identities were constructed, which is in line with what Hall (1996) argued that identities are not attributes that people have or are, but resources that people use and something they do.

7.4.2 How is Teen Identity shown in Video Production?

In video production, the participants play different roles by using different social languages to show different identities. Based on the filmic analysis, there was a clear indication that the participants' videos made meanings through the use of their different professional filmic technical skills, such as editing, light, sound and cinematography. Editing, as "the art of film" (Dancygar, 2007, p. 361) and "what makes meaning to emerge" (Bertens, 2001, p. 55), is one important technique in the development of films which has been identified as extensively used by the participants in their video productions. For example, sound, a basic building block of film (Kolker, 1999, p. 51), and one important ingredient in the film, was found as a big part of the editing work in the participants' video production as they used the music of a song and the lyrics to convey different meanings. Frasilia's video contained added sounds - short forms of a dialogue between two characters and a song called "Harlem Shake", as described in Chapter 6. The song that was imported was an attempt to match up certain events in the video to the changes in the tempo of the music.

The participants also demonstrated their editing and cinematography skills through their video making process. Different types of video productions required different editing skills, and the participants in this study did show that their videos had been edited before public distribution. For example, Celena showed her professional editing skills through framing one shot with a fixed, close-up camera angle to offer the best 'filmic look' for her Haul video production. Frasilia also employed his film skills in his video, when he linked one shot (Figure 6.6) to another shot (Figure 6.7) to ensure that graphic

similarities were achieved whereby the main character's face was kept on both shots in the transition. Graphic relations between two shots is one of the commonly used film editing skills that present in the editing of any film (Bordwell & Thompson, 2010). Davis, Dickinson, Patti, and Villarejo (2015) also defined the *"editing function to establish relations between shots in four areas"* (p. 249), one of which is graphic relations. The analysis of Frasilia's video revealed that graphics in his videos were edited to achieve smooth continuity. Frasilia linked shots by graphic similarities, making what Bordwell and Thompson (2010) called a graphic match. Shots were joined to create a strong similarity of compositional elements.

Metafunctions are as important as editing and cinematography in terms of creating and making video products. The findings of the metafunctional analysis showed that all the participants embedded different meaning functions to present a metafucntionally diversified video in their production process. As described in Chapter 6, Frasilia's video included graphic discontinuous editing skills. In the shots, as shown in Figure 6.9 and 6.10, a graphic conflict was created. Although the main character was visible in both of the shots, the cutting stressed their scenarios by different costumes and background settings. The first shot in one background was cut together with the second short in another background to create a sense of graphic discontinuity. Frasilia balanced such contracts by finding striking similarities in the main character in the two shots, because the balance was created when the main character played two different roles in two separate shots while creating a graphic match. Although each shot's character was the same, the backgrounds and the character's costumes were different. These two successive shots were joined to create a strong contrast and therefore Frasilia powerfully exploited the graphic possibilities of editing in achieving abrupt contrast (Bordwell & Thompson, 2010). Through his editing, the video revealed an intertextual link, in which two roles were played in the two shots for making semiotic meanings. Thematic patterns also played a part. The audience can easily recognise that thematic intertextual relations, construed between the 'characters' in the video corresponded to semantic similarities in the use of the

representational function or ideational metafunction (Halliday 1985; Kress & van Leeuwen, 1996, 2001).

Frasilia's conversations between the two 'characters' tended to be thematic in pattern, but were different in role-playing with opposed attitudes and orientations, and for opposite rhetorical purposes (Lemke, 1988, 1989). Character A was spoken from the orientational stance of a host role, whose voice established authority in tone. Character B was spoken from the viewpoint of a neighbour as a noise complainer against the viewpoint of the host. The thematic content with Frasilia playing two roles in different contexts for different rhetorical purposes took on different meanings in the attitude or orientational stance toward the audience. The two different identities were constructed not just through the language in their conversation, but also through the use of different costumes, different backgrounds, sounds and other semiotic resources. The audience are therefore able to recognise the two explicit socially recognisable identities that Gee called Discourse identity (2000a). In this study, Adam, Celena and Earth showed their identities in their video production by combining and integrating language, action, interaction, and the use of various symbols, and resources to enact particular socially recognisable identities.

7.4.3 How is Teen Identity shown in Video Distribution?

In video distribution, the participants distributed their videos, in which their identities were constructed and presented, to different social networking places and thus developed social networks. They presented their social practices in different online spaces, showing that they are a member of different social networks.

A major step of the participants' video making process involved the exhibition of their videos to an audience. This occurred when they were in the process of editing their videos and when they considered their videos finished and ready to be distributed through YouTube. The discussion of what the video distribution process was like an authentic literacy practice where the participants were able to construct and present identities for their own purposes.

The analysis of the video distribution process showed that there were a number of social activities involved, namely uploading, viewing, discussing, and collaborating. The participants uploaded their video productions; and their videos were viewed by millions of YouTube watchers. The video maker might discuss these with their video viewers; and finally there were opportunities for them to collaborate for further social practices. By showing their videos at YouTube anniversary festivals, the participants reached an audience of thousands of people that went beyond themselves for their own purposes. The opportunity to communicate with real audiences of their multimodal videos added a degree of authenticity to the social practices. The interactions between the video creators and their audiences were through thoughtful comments left by the auidence's responses to questions posed, or subscriptions to a YouTube channel. The maintenance of a channel developed a kind of identity production, where the audience could further subscribe to the teen YouTubers' channel. In this way, a kind of knowledge-procuring community, or affinity space (Gee, 2004b) was developed. In this affinity space, learning happened in a way that motivated continued, sustained video production and distribution and accordingly created a sphere within which to create, shape, present and nurture teen's YouTube identity. The way teens nurture their identity as members of the online community supported the concept of Community of Practice (Wenger, 1998) and affinity space (Gee, 2004b). In this community of practice and affinity space, participants share common interests, develop a sense of belonging around a particular practice amongst themselves, and identities are constructed based on the relationships between themselves with other social members online and how they engage in the online world (Wenger, McDermott & Snyder 2002, Gee & Hayes, 2011). Such kind of online community of practice might be a new social learning theory itself. That is situated in identity construction and internationalisation, and empowerment between members by sharing media content.

7.5 Summary of Chapter 7

This chapter has discussed the findings of the study in relation to its research objectives and the relevant research context. It has highlighted the most important findings and provided explanations where applicable. It has also compared these findings with those of previous research projects and theories reviewed in the relevant literature. The implications of the findings for educators will be provided in the conclusion which is the next chapter.

8 Conclusion

8.1 Introduction

This study set out to understand teen use of YouTube and has identified common video categories, motivating factors, and teen identity practices on YouTube.

This concluding chapter is organised as follows. First, the justification of the study is provided in Section 8.2. This is followed by visiting key findings addressed in Chapter 4, 5 and 6 (see Section 8.3). The implications of the study are drawn (see Section 8.4) and the limitations of the study are provided (see Section 8.5). Directions for further research are then outlined. These directions cover recommendations for methodological considerations and the framing of teens' identity construction (see Section 8.6). An epilogue draws this thesis to an end in Section 8.7.

8.2 Justification of the Study

This study explored the ongoing participation of teenagers within the YouTube context in which videos were designed, produced and shared. The design, production and sharing of YouTube content capture changes in social, cultural and economic environments, and highlight the role of the new media generation. The main contribution of this thesis lies in providing insights into teens' YouTube content creation, their motivation to participate in YouTube, and the construction and presentation of their identities.

There has been extensive research about youth engagement with new media, but scholarly perspectives have differed on content creation, peer-to-peer connection, and identity performance. Ethnographic work has also documented youth active participation in various online spaces. In spite of the growing literature on teen engagement with new media, little is known about teenagers' common videos categories, motivations of teenagers' ongoing video sharing, and teenagers' identity construction and presentation on YouTube that this study tried

to contribute to by answering the three research questions. In doing so, this study employed a composite of media, discourse, and metafuntional analyses to understand teens' social development, social learning, identity creation and purposeful creativity, particularly in the education field.

This study therefore extended the literature about the educational potential in youth engagement with new media, particularly informal learning. Bringing together a variety approaches, including Multimodal Communication analysis (Kress & van Leeuwen, 2001), Multimodal Film Analysis (Bateman & Schmidt, 2013) and Discourse Analysis (Gee, 2011b), this study developed a deep understanding of teen YouTubers' visual communication through design, production and distribution.

8.3 Key Findings revisited

This study concluded that teen YouTubers mainly uploaded vlogs. The most common video categories were music performance and How-To videos. This study also found that the key motivating factors that encourage ongoing video making and sharing on YouTube could be classified into four main categories, namely personal, social, learning and community factors. Finally, this study provided evidence that individual identities were clearly constructed through three visual communication practices, namely the video setting (design), video making (production), and video sharing (distribution). From the composite use of media, discourse, and metafunctional analyses, teen YouTubers were found to present different identities through these different stages. These results show how specific categories of video offered an indication of teens' time use (entertainment), interest, motivation and identity. In addition, the videos showed the context of social learning, teen creativity and productivity, elements of new media participatory culture, and reinforcement of teens' claimed affinity spaces. The results also suggested that there were gender differences in interest-driven learning, and gender differences in technology use amongst teen YouTubers.

Despite teenagers' potential challenges, such as negative comments about their videos, a growing number of teenagers choose to participate in this

changing and challenging online world and are habitually posting videos onto YouTube. Uploading videos on YouTube is for them purely driven by self-interest and spontaneous activity steered by their own purposes and interests. Although it does require time and video making skills, it is their personal interests which drove teenagers to make videos. Some media-experienced teenagers stated that YouTube can be a perilous web portal, particularly for those who are confronted with unexpected negative approaches, and do not know how to deal with them. These negative aspects of YouTube involvement issues do not appear to be hazardous for the experienced teenagers, in the short term.

8.4 Implications

The analysis and discussion of the findings in this study carries many significant implications for educational practices. The following section discusses the implications of these findings and specifies some guiding principles for educators, school administrators or academics in the education field.

In this study, YouTube was reported to come to the fore as the core Web 2.0 technology utilised by the younger generation. The study explored their YouTube social practices outside school and revealed a number of common categories of teenager-generated YouTube videos, which could support the proposal for the implementation of Web 2.0 technology in a school's learning and teaching context. There is, however, a fundamental difference between formal learning spaces and Web 2.0 environments such as YouTube from a spatial perspective. At present, there is little focus upon the transformation of students' social practices and experiences gained outside the classroom into mainstream school education. The set of video categories of interest were those that contain work for "creativity", "learning different communication skills", and "peer-based support". The participants in this study clearly described their outside-school practices and learning experience in YouTube as demonstrating quality learning. Such practices could be brought into classroom teaching and explored for enhanced learning experiences.

Educators may also consider the motivating factors identified from this study as a guide to ensure an effective link with an enhanced Web 2.0 learning environment. The four categories of motivating factors that emerged from this study were personal, social, learning and community factors. These factors suggest that teens' learning may be undertaken individually and socially through their own learning and social community networks. For example, personal motivating factors included information seeking. There is an implication that educators need to encourage students to be active in using, creating and sharing materials and to explain the importance of sharing materials as a holistic learning process.

This study encourages teenagers to design, make and share their videos with others in order to be recognised as taking on certain identities. An ability to construct and present a certain identity situated in a global social context and recognised by others is not optional for teenagers who engage with a dynamic digital world. This study demonstrated through investigating teenagers' identity construction and presentation on YouTube that the identities enacted through their engagement on YouTube practices allow teenagers to take certain roles that they intended to take on. They were socially recognisable roles that were only achievable in a virtual world at the time they chose to construct these identities. The ability to construct these identities they chose is one of the core skills of new media literacy. Educators may need to consider the ways in which teenagers choose to present their identity in the classroom through their practices, costumes and language.

Finally, this study has offered researchers in the same field with greater knowledge and understanding about online research, its procedures and ethical framework which can be used in an online context. Through the use of netnography as a methodological approach to understanding teenagers' participation in YouTube, this study has provided an in-depth discussion of online ethics and a new way of recruiting online participants from social media.

8.5 Limitations of the Study

Best and Kahn (2006) defined limitations as "those conditions beyond the control of the researcher that may place restrictions on the conclusion of the study and their application to other situations" (p. 39). In consideration of the above definition, this research study had the following limitations.

The primary sources of data in this study were archival data (YouTube video clips and YouTube video channels), elicited data (open-ended interviews, online conversation), and field-notes (observational and reflective comments). All of these are subject to the common qualitative research issues of generating individual bias or misinterpretation by the researcher.

Although there was evidence of common teen video categories on YouTube, these categorisation techniques employed in this study focused on a wider group of video makers without considering the degree to which they had participated in YouTube. In doing so, this study thus fails to document the various types and degrees of YouTube participation. An extensive review of the literature on YouTube video categories revealed that studies only indicated what a wider group of video makers do, but not how regular YouTube contributors do. This study aimed to bridge the gap between those regular contributors and YouTube practices, the concerns about the potential risks of research overreliance on data collection techniques, and the awareness that the designed sampling criteria to select the sample from a particular YouTube event – celebrating YouTube's fifth birthday in 2010, might not represent all of the active YouTube population. The data obtained in this study therefore were not necessarily representative of the practices of all regular active YouTube participants, and the findings of the study may not be considered equally applicable to other new media contexts. Therefore, the potential for generalisation of the results to other types of media context is limited. However, this thesis contributes to knowledge in the context of teen YouTube participation (content creation, motivation and identity development).

8.6 Directions of Further Study

This study, with its exploratory nature, provided preliminary results on the participation nature of ongoing teen YouTube participants. Most YouTube studies focused on a wider group of YouTubers. In this study, the decision to sample from a particular YouTube event – its fifth birthday in 2010 – might not be representative of the practices of all regular, active YouTube participants. This fact limits the generalisability of the study to some extent.

Considering the timeframe and limitations of the study, there are a number of suggestions for potential future follow-up studies and for practice. The suggested directions for further study include: 1) recommendations for methodological considerations; and 2) recommendations to address the knowledge-gap within the research field.

8.6.1 Recommendations for Methodological Considerations

This study challenged the traditional methodological grounds previously employed in research by applying an innovative netnography methodological approach to the design. This study involved a small population, consisting of a group of regular YouTube participants, the findings of which may not generalise to the whole population in YouTube or other new media contexts. There needs to be more research utilising a greater number of teen participants to extend understanding of the subject. It is recommended that this study be extended by conducting the research with a larger sample, outside the 5th YouTube birthday celebration, in order to offer generalisability of the findings with respect to video types, motivation, and identity construction.

This study found that there were gender differences in video design, production and distribution practices. Gender differences in the content of videos, may be associated with gender differences in video practices, such as video making. The findings of gender differences in video content creation from this study require further investigation, which is beyond the scope of this research. It would be valuable for researchers in the research field to examine both gender differences in the content of videos and the motivations for content

choices. It would also be of interest to explain the potential relationship between the content of a video and the skills needed for video design, production and distribution. In this study, for example, Frasilia's entertainment video about why he did not finish his dance required greater editing skills than Adam's game video. Adding…

Future research should take into consideration the rapid development of technologies, social media with Web 2.0 in particular, and the dynamic nature of the DIY content creation practices. The ways in which the teenagers in this study participated on YouTube may not remain the same. The data from this study only provide some snapshots of teenagers' identity construction from their current YouTube practices. Therefore, this study only presents a historical moment in time of teen's YouTube usage. Tracking teen YouTube participation over time or taking a series of 'snapshots' at different points in time could provide insights into the fast-changing world of social media use by teenagers. The researchers in this field may wish to attend to changes and to document any change in the YouTube site in order to track teen YouTube participation or to examine how the changes in the YouTube site are associated with changes in teenagers' participation in YouTube.

8.6.2 Teens' Identity Construction

The existing literature contains little empirical evidence of teenagers' identity construction through YouTube practices. Although research across a wide domain has contributed to the understanding of media design, production and distribution in different fields, they have not provided a synthesised view to enable new media analysis among a particular group of teenagers who are regular participants. It is suggested that future studies adopt the processes and new media analysis framework developed in this study, particularly to combine Media of Multimodal Communication analysis (Kress & van Leeuwen, 2001), Multimodal Film Analysis (Bateman & Schmidt, 2013) and Discourse Analysis (Gee, 2011b) to examine teens' identity construction.

8.7 Epilogue

Although this study did not pay attention to people who are interacting with teenagers on YouTube, it is not impossible for them to find experts in various knowledge areas and who also make and upload videos on YouTube. As some of the participants pointed out, an important role of parents was to help them engage with YouTube. Educators also need to understand and start showing interest and support for what teen are doing in new media.

This study has provided the story of a group of teenagers creating and sharing videos on YouTube. The story consists of what kind of videos they created and uploaded, why they created and uploaded videos on YouTube, and how they presented their identities in such a dynamic online world. This study has clearly shown that what teenagers are doing on YouTube seems very different from previous generations' use of technology, and they seem to be spending a lot of time on YouTube. They also presented self-directed learning, created their own meaning of learning, and highly engaged with their interests and identities at their own time. YouTube pushes their desired purposes and characteristics by providing services which allow teens to learn what they want to learn and when they want to learn. This approach might empower and motivate them to learn. Educators may need to reflect on the empowerment provided by YouTube as part of the learning process.

I have encountered a rich repertoire of ideas, theories, methods and experiences during my research journey. I have been amazed and challenged by my participant's' proclamation - 'I am a YouTuber'. As my research has progressed, I found the three research questions enabled me to closely examine the issue of the growing volume of teenagers' participation in YouTube. Furthermore, I have learnt to be sensitive to the experiences of teenagers, and learnt to make a connection between adults and teenagers in their world. I have been captivated by the unique practices and experiences of those YouTubers with whom I have worked. Having come to the end of this thesis and this research journey, I have witnessed what Ito (2008, n.p.) said:

It might surprise parents to learn that it is not a waste of time for their teens to hang out online…we found that spending time online is essential for young people to pick up the social and technical skills they need to be competent citizens in the digital age.

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Appendix A: Ethics Approval

Social Science Ethics Officer
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HUMAN RESEARCH ETHICS COMMITTEE (TASMANIA) NETWORK

5 October 2011

Assoc Prof Rosemary Callingham
Faculty of Education
Locked Bag 1307
Launceston Tasmania

Student Researcher: Sun Hee Jang

Dear Assoc Prof Callingham

Re: FULL ETHICS APPLICATION APPROVAL
Ethics Ref: **H0012075 - An investigation into youth participation in literacy practices and social engagement on YouTube**

We are pleased to advise that the Tasmania Social Sciences Human Research Ethics Committee approved the above project on 3 October 2011.

Please note that this approval is for four years and is conditional upon receipt of an annual Progress Report. Ethics approval for this project will lapse if a Progress Report is not submitted.

The following conditions apply to this approval. Failure to abide by these conditions may result in suspension or discontinuation of approval.

1. It is the responsibility of the Chief Investigator to ensure that all investigators are aware of the terms of approval, to ensure the project is conducted as approved by the Ethics Committee, and to notify the Committee if any investigators are added to, or cease involvement with, the project.

2. Complaints: If any complaints are received or ethical issues arise during the course of the project, investigators should advise the Executive Officer of the Ethics Committee on 03 6226 7479 or human.ethics@utas.edu.au.

3. Incidents or adverse effects: Investigators should notify the Ethics Committee immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project.

A PARTNERSHIP PROGRAM IN CONJUNCTION WITH THE DEPARTMENT OF HEALTH AND HUMAN SERVICES

4. Amendments to Project: Modifications to the project must not proceed until approval is obtained from the Ethics Committee. Please submit an Amendment Form (available on our website) to notify the Ethics Committee of the proposed modifications.

5. Annual Report: Continued approval for this project is dependent on the submission of a Progress Report by the anniversary date of your approval. You will be sent a courtesy reminder closer to this date. **Failure to submit a Progress Report will mean that ethics approval for this project will lapse.**

6. Final Report: A Final Report and a copy of any published material arising from the project, either in full or abstract, must be provided at the end of the project.

Yours sincerely

Katherine Shaw
Acting Executive Officer

Appendix B: Interview questions and answers

The interview questions were sent to all the participants who had agreed to participate in the interview through email. The interview answers presented here are from Brandon. He uploaded his answers on YouTube on 12th of January 2012, as a private video which was only accessed by the researcher. These responses are typical of the data collected for this study.

1. How did you find YouTube at the first place?

When you go on the Internet, you know what YouTube is. It is kinda just there. It can be randomly found. This is because the main sharing video site on the Internet.

2. How do you explain YouTube to someone who does not know YouTube?

It is kind of a swimming pool thing. You have to through yourself in. Because you never gonna learn from somebody. You go so quick once you have learnt it by yourself. Like what is subscribe thing? You just click it and learn how it works. You actually cannot show YouTube to someone. You actually kinda push you in. like you push people in the pool. To teach how to swim, the teacher pushes us.

3. Why do you upload videos on YouTube?

People on YouTube are awesome. I love making YouTube videos. When I grow up I want to be a director, so getting that early start and working on creating videos and getting that opportunity as a big thing for me.

4. What motivates you to make and share videos on YouTube?

Probably the views I get. How much you can make. For many people, YouTube is kind of a job, rather than for fun. I really like to do because if you can make someone laugh, you can make their day. I know it is like a super simple. For me, it's not.

5. Do you think you are a YouTuber? Why?

I think I am a YouTuber. Definitely I am a YouTuber because I am partnered. I think I am.

6. Is there any change in your life since you became a YouTuber?

I go to YouTube conferences. I make videos and I am trying to have a schedule.

7. I wonder what exactly YouTubers do on YouTube. Can you tell me about yourself as a YouTuber?

YouTubers are always doing something. It's like a full time job. You are looking consistently for materials you are going to use for your next video. If you have series and you will find a script that out. You find inspirations from other videos. You are always watching videos which is the best part out of it.

8. What other stuff do you do on YouTube rather than sharing videos?

You are always creating, editing, talking on I don't know what it is called. Like Twitter and Facebook, social media.

9. How did you become a YouTube partner?

I was very lucky because I joined a contest for one of YouTubers and I won it. At that time, I have got a lot of subscribers, a lot of video views. People start watching other videos what I had. It was kinda of luck and also I am good at that (making videos)

10. When you get negative comments on your videos from the audience, do you get affected by them?

No not at all. I can care less people "haters". We all need to learn from each other. We don't have to be mean about me. A group of people say "You shouldn't have been doing this" "I don't like this" I look at that and I say "OK, this group of people don't like that. Out of the majority someone like I can trust, saying, you look at that. You don't really hate comments at that point. You take them and see is this I should need to improve on is this someone just say like that because someone wants to piss me off. So, you filter. You figure them out. It's not it's not hard and it does not affect me at all because they are behind the screen like a mouse. I don't know you, you don't know me. That can care less. At the end, they are giving me money because they are watching my videos and my advertisements. I am the one who tricks them in the end.

11. Did you get anyone online who hates you or your YouTube videos? If yes, how do you deal with them?

Probably I just delete the comments if it is really that bad. Otherwise, I just leave it on there and care less in it. It brings me more comments, which brings up views and comments which makes my channel up higher. I can care less. If you comment on my video, I read it, but it doesn't mean I respond to them. I respond to a lot of hate comments, like "that is awesome, maybe I should take that into consideration. But I am not going to. That like of things." It is just dealing with them is easy, but being anonymous is not.

12. Do you have many friends who make videos on YouTube? If yes, do you communicate with them?

Yes and no. I have a lot of people making videos on the YouTube community who I have met through YouTube. They used to make videos, but they are not around on YouTube anymore. I think they are having a break. I think a lot of YouTubers have gone that period in their lives. Not a lot of friend at my school are making videos, like my friends. Some my school friends are making videos, but not a lot. I am making videos on my schedule. I am personally Brandon studio. I don't just call my video channel as YouTube channel. It's a studio because I edit videos for people and I make different types of videos in case

people want to hire me. I am kind of one person in my grade who is running a company. I don't do a lot of business anything, but I do. Always putting my name out there is good. I can teach and learn things.
No, not a lot of my friends making videos, but I do communicate with them by text and email. I contact people on YouTube even I haven't met them face to face.

12. Do you feel you have got enough attention that you expect to have through your videos?

I am not an attention hunger. I feel what I get is what I get. You can always do better and you can always do worst. I am just happy where I am right now. You know what I know I am going up because I know. My videos are getting more views, getting more subscribers
In fact I mean you can never say you have got enough attention because it is what it is. That cannot be changed by what you think. But, I feel like I have awesome attention personally. It's great. I have got thousands of views on my videos. Hundred and another two hundreds of views and it's all depends on what people like. That's how you learn what kind of videos people like to watch from you. I don't feel attention is a measurement. It is a thing to help you learn what people like and what people don't like. So, it's not a measurement, but it is a tool. To be a successful person in anything even in the film making industry, you have to learn what people like what people don't.

13. There are other websites through which you can share videos. Why did you choose YouTube?

I sometimes share my videos with people on Facebook and Twitter, but I love YouTube and I stick onto YouTube. As being a13 years old kid, I don't have a lot of money, so for me YouTube is great. There are so many things I want to buy to make great videos, but it takes time for me to save money to buy those kinds of things. For my studio, I have to get equipment.

14. How do you wish people to recognise you on YouTube? Why do you prefer to get recognised by the name?

One word, [Brandon]. I go by [Brandon].

15. Why do you prefer to get recognised by the name?

My name is [Brandon]. My name is [Brandon] to my Dad, my Mum, my friends, to people on YouTube. I am [Brandon].

16. Do you think building a YouTube community is everyone's interest?

Community is really a big part of YouTube. That's true. We all bring in gifts together. There is music group of community, director group of community, all sorts of different communities come together. We all come together to be one thing. We all share our talents to the world, so people can see. That's what YouTuber is made for.

17. Can you explain about YouTube as a community?

Talents we made and found are shared on YouTube. It's really meant to show off other humans and I really think YouTube has brought a lot of people together. It makes people more aware of stuff. YouTubers in the community are really awesome. Not one, two, three, four, five people are doing things. More people create things, doing things what people like. Making music, meeting each other. You know people usually wouldn't be together. This is really what YouTube is about as a community. I think everyone's interest in building a community, but nobody is the same.

17. Does making videos take your time too much from your school work?
School always takes the priority. So school takes too much time out of my YouTube things. That's how I put it.

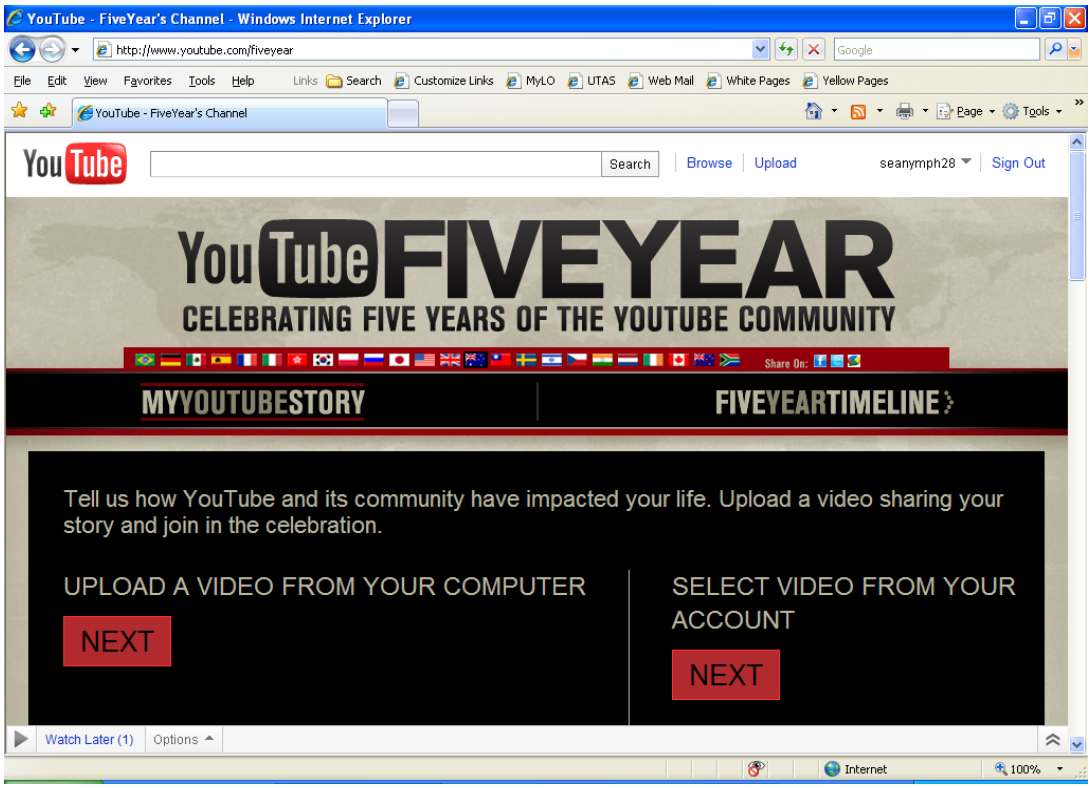
18. Can you access YouTube at school?
Yes

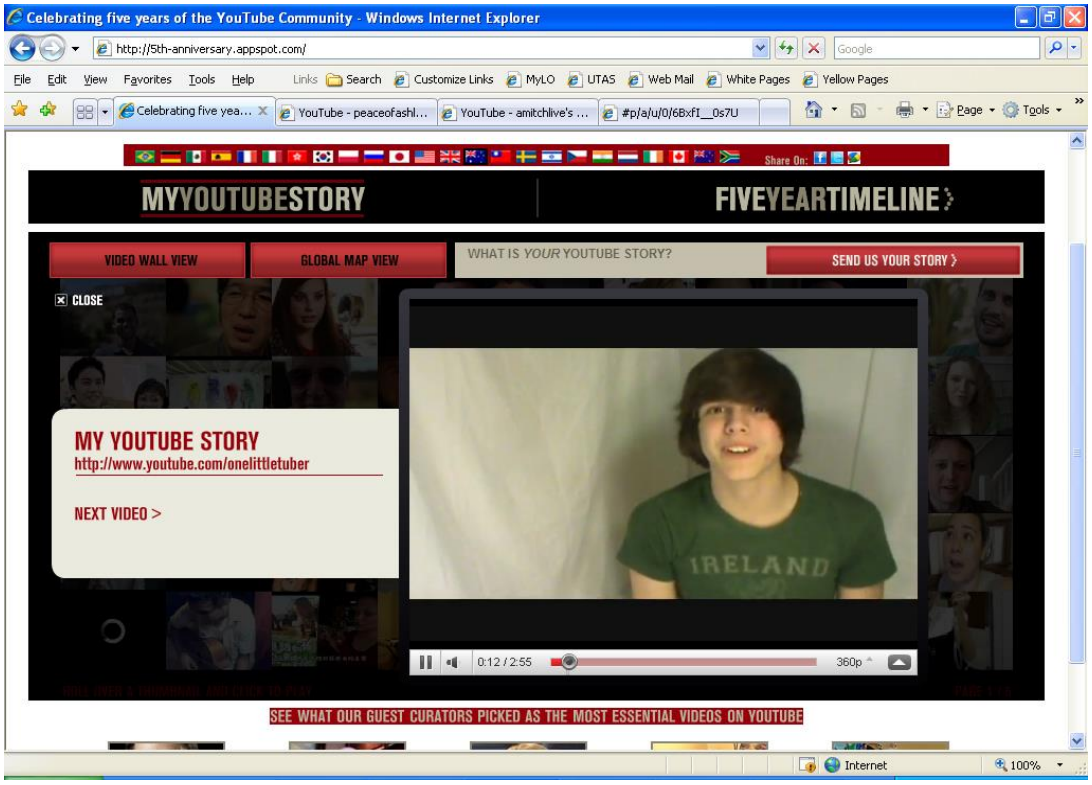
19. Do you use YouTube for your school work? If yes, how and which subject in particular?
Sometimes. I usually use YouTube for school projects. Projects can be different from any classes.

20. In your opinion, do you think anyone is welcome to YouTube?
Yes, Yes, that should be. I know some people are not, but better with us because the Internet is a free place to create, learn and explore. It's awesome. Everyone should be allowed if not everyone is.

21. Do you think everyone can, if they want, make videos on YouTube for others to use?
Yes, if you have a webcam, a camera or whatever. Everybody just needs to get a tool to make a video. You don't have to talk. You just need to sit down and post it to YouTube. You have got a video. Boom! That's it. Simply you have a video and you will get views.

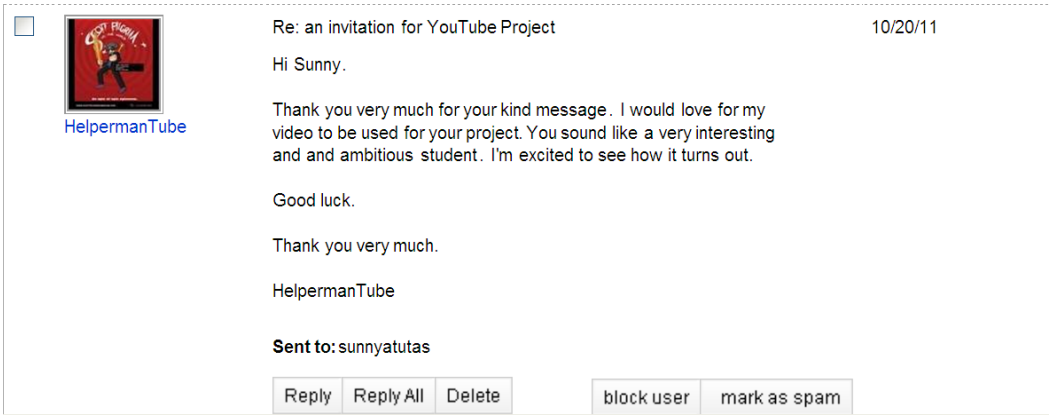
Appendix C: YouTube Five Year Celebration


YouTube - FiveYear's Channel - Windows Internet Explorer
http://www.youtube.com/fiveyear
File Edit View Favorites Tools Help
YouTube - FiveYear's Channel
YouTube
Search
Browse
Upload
seanymph28
Sign Out
YouTube FIVEYEAR
CELEBRATING FIVE YEARS OF THE YOUTUBE COMMUNITY
Share On:
MYYOUTUBESTORY
FIVEYEARTIMELINE
Tell us how YouTube and its community have impacted your life. Upload a video sharing your story and join in the celebration.
UPLOAD A VIDEO FROM YOUR COMPUTER
NEXT
SELECT VIDEO FROM YOUR ACCOUNT
NEXT
Watch Later (1)
Options
Internet
100%


Celebrating five years of the YouTube Community - Windows Internet Explorer
http://5th-anniversary.appspot.com/
File Edit View Favorites Tools Help
Share On:
MYYOUTUBESTORY
FIVEYEARTIMELINE
VIDEO WALL VIEW
GLOBAL MAP VIEW
WHAT IS YOUR YOUTUBE STORY?
SEND US YOUR STORY
CLOSE
MY YOUTUBE STORY
http://www.youtube.com/onelittletuber
NEXT VIDEO >
IRELAND
0:12 / 2:55
360p
SEE WHAT OUR GUEST CURATORS PICKED AS THE MOST ESSENTIAL VIDEOS ON YOUTUBE
Internet
100%

Appendix D: Participation Agreement

Teen YouTubers agreed to participate in this project. Their permission was sent through YouTube video, instant message box, or email. Sample responses are provided below.



HelpermanTube

Re: an invitation for YouTube Project 10/20/11

Hi Sunny.

Thank you very much for your kind message. I would love for my video to be used for your project. You sound like a very interesting and and ambitious student. I'm excited to see how it turns out.

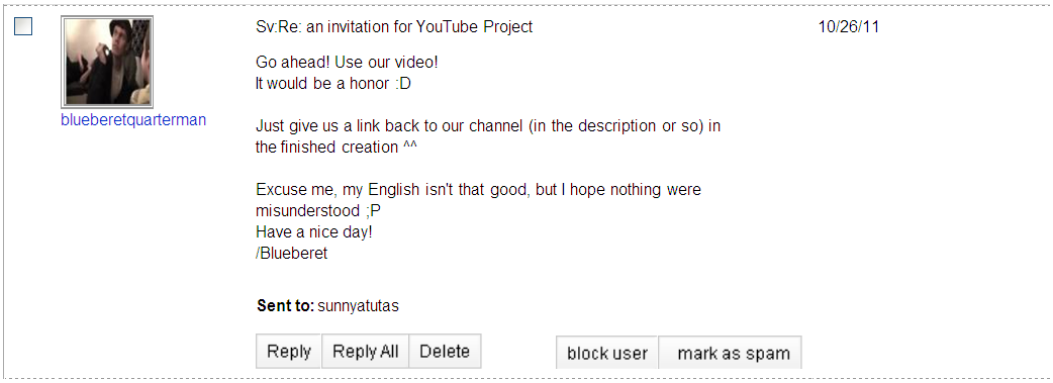
Good luck.

Thank you very much.

HelpermanTube

Sent to: sunnyatutas

Reply | Reply All | Delete | block user | mark as spam



blueberetquarterman

Sv:Re: an invitation for YouTube Project 10/26/11

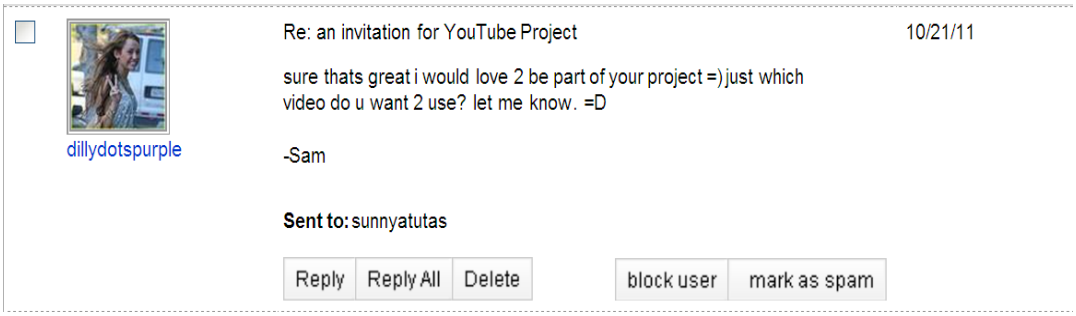
Go ahead! Use our video!
It would be a honor :D

Just give us a link back to our channel (in the description or so) in the finished creation ^^

Excuse me, my English isn't that good, but I hope nothing were misunderstood ;P
Have a nice day!
/Blueberet

Sent to: sunnyatutas

Reply | Reply All | Delete | block user | mark as spam



dillydotspurple

Re: an invitation for YouTube Project 10/21/11

sure thats great i would love 2 be part of your project =) just which video do u want 2 use? let me know. =D

-Sam

Sent to: sunnyatutas

Reply | Reply All | Delete | block user | mark as spam

FrasiliasPower

Svar:Re: an invitation for YouTube Project 10/23/11

Hey there!
Well, I am not quite sure what to say, when I am thinking about the fact that the video of mines you are talking about is one and a half years old, and, well, a lot has changed since then, if you know what I mean ;)

But, I accept that you use my video in that project of yours, and I am exited for you :) Can't wait to see the result, if I'll get to see it though :)

-FP

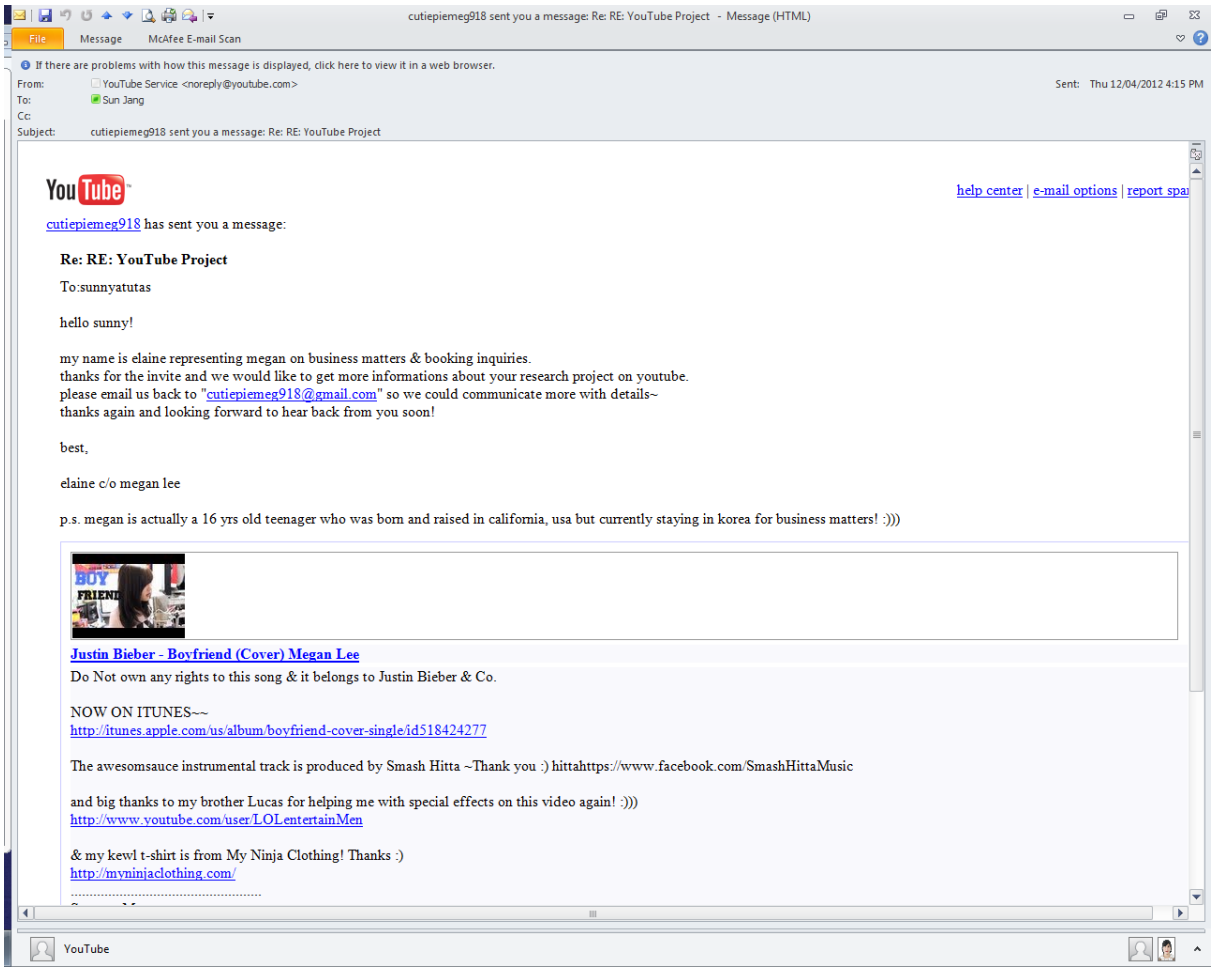
LAZY GUYS - Fireflies Parody
--MY WEBPAGE: http://elgvin.info/ --

---FOLLOW ME ON TWITTER!!
http://twitter.com/Frasilia... ----

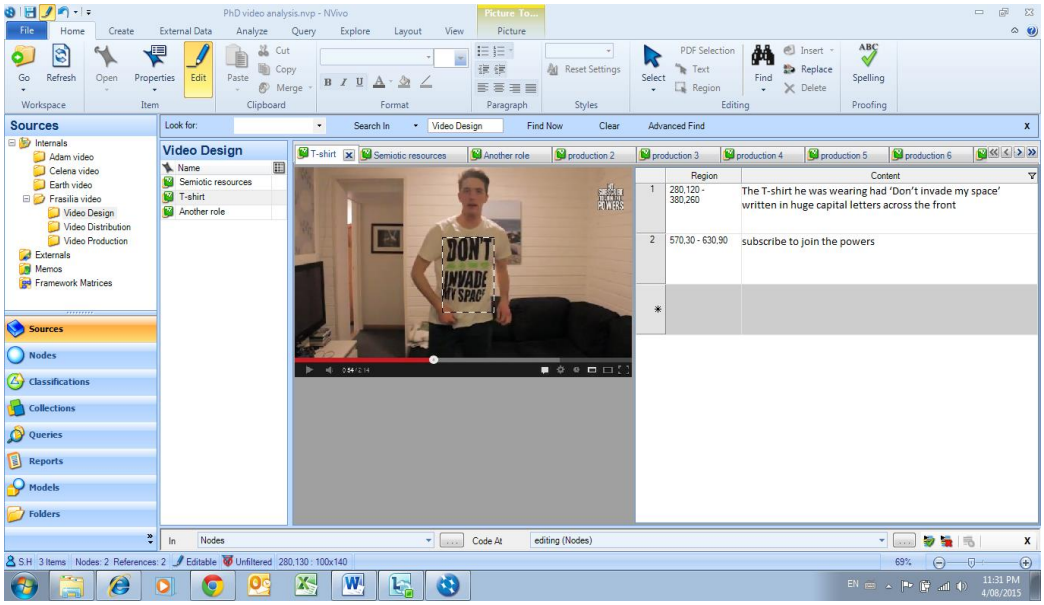
It all started a long time ago.. (in January :D), when me and my friend Tage watched the Fireflies-music video.
We started changing the lyrics, and who...

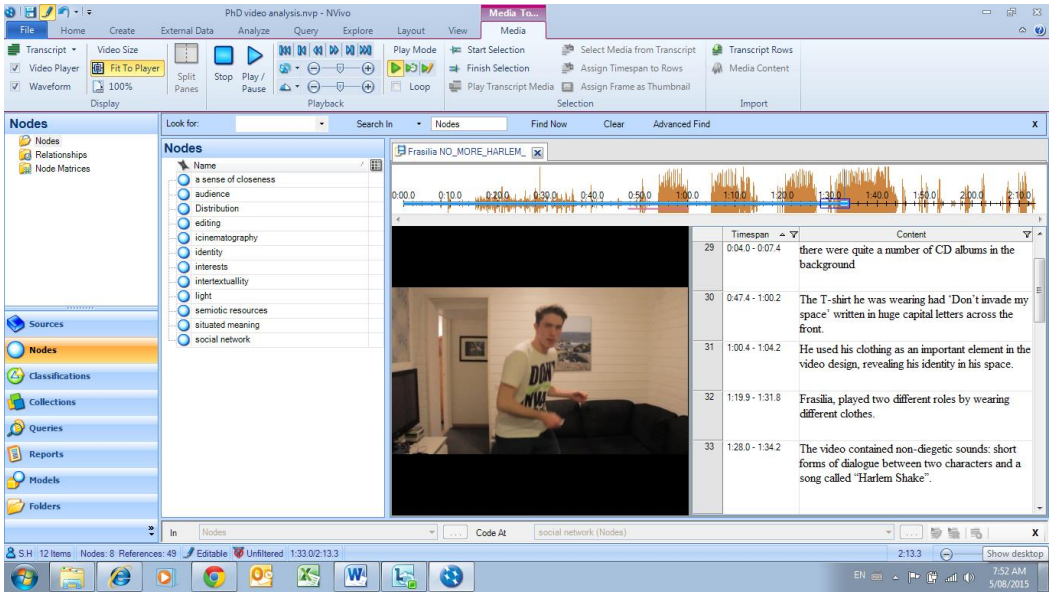
Sent to: sunnyatutas

Reply | Reply All | Delete | block user | mark as spam



Appendix E: Video analysis





Appendix F: Details of the four participants selected for detailed analysis

The description of each participant was derived from online conversations between the researcher and the participant, and field-notes.

Frasilia

Frasilia was a white male, 13 years old in 2010. He lived in Oslo, Norway. Since he joined YouTube in July 2008, he has created three YouTube channels. He created the first channel when he was 11, but he stopped using the channel because he had forgotten the password required to access the channel. I asked him why he did not reset his password to use the channel again and his answer implied that he did not want to use this channel any more: *"I don't think of [FrasiliaWoW] as a channel. There is the one video on FrasilaWoW. No one knows I have this channel."* There were two short videos displayed on his channel. One video was recorded while he played a game and the other video was about a man who caught a big fish in his town. The thumb-nail image used for this channel was a screenshot of gaming, which was taken from the gaming video. An interesting point he mentioned was that he did not see this channel as his channel and he did not perceive the video he recorded a man holding a fish as his video. In this channel, there was no information about the channel owner.

There were significant differences between his first and second channels. In the latter, he provided information about himself including his personal characteristics, and his interests which were clearly open to the public. On this channel, he used a thumb-nail image of himself with a friendly smile and a personalised background.

In Nov 2011, he accidently deleted all his videos on his second channel: *"I was just supposed to delete 1 of them, using my tablet, when I accidentally clicked on the square that marks all of my videos... And so it clicked delete by itself, because I had already clicked there...."* Since the incident, he took a break, not doing YouTube for a while, and sent me a message saying that *"Well, now that I have lost all my videos, I am not that much involved in it any more...."* But, he decided to start over and wanted me to include him in my study:
"I was just not sure how and what I would make. That incident really pushed me down as a person and I had no idea what to do. That was 71 videos and memories. Gone... But I decided to start over again, as what I called it: "[Frasilia] 2.0"" He used to upload a number of videos on this channel, but since he signed a YouTube partnership, this channel became "Frasilia's 2nd channel" to promote his third YouTube channel, which he used as the main channel during the course of this study. In the profile section, he also stated that *"This is Frasilia's second channel. Click here to see my main [added a link]"*

In May 2012, he changed all the information and design of the channel he created as the third channel to start over. There have been several changes over time in the thumb-nail image, name, background, and profile of his third YouTube channel. The thumb-nail image always had his photo taken close up, but the name of his channel has been changed from Frasilia 3.0, F.P., Norwegian YouTuber, to Frasilia – vlogger, entertainer, and gamer. The background image, which was professionally made by one of his Norwegian friends, has also changed several times. When he changed the name, thumb-nail image, background of his channel, he also modified his profile. For example, *"Hey Guys! F.P here :)", "About a Norwegian YouTuber", and "New video every Wednesday :)"* He also had several other online sites such as Facebook, Twitter, Instagram and a personal blog, but all other sites were used to promote his YouTube channel. Figure 3 was the latest version of his main YouTube channel at the end of data collection.

Frasilia took his main YouTube channel seriously and he managed the channel as his e-portfolio. For example, Frasilia uploaded videos, waited to see how many views they would get and how they were reviewed by his subscribers and audience. Although he uploaded a video once a week, he accessed YouTube almost every day through his iPhone, Macbook Pro or even his school computer. He uploaded daily-type videos, gaming and random videos on his second channel whereas he uploaded only well-edited videos on his main channel. Sometimes he deleted his edited videos which didn't get good views and good responses, but he kept all the videos on his second channel.

As he aimed to become a movie or video director, he maintained his main YouTube channel as his online profile. He only communicated in English although he knew many Norwegian YouTube users communicated in Norwegian. He used the name Frasilia on YouTube only: *"The name [Frasilia] is my main character on the online-game World of Warcraft, in which I used to play when I made the account :) I only use Frasilia in YouTube-situations :) Because I think of Frasilia as my artist name, if I could call it that. I am not open for using my real name, at least not now."* He told me his real name during conversation, but as he wanted to be known by the YouTube name in the YouTube context, I called him Frasilia.

As of April 2013, he had uploaded 17 videos onto his second channel, not including the 71 videos that he accidently deleted from the channel. He had 31 subscribers and nearly 11,300 views. Most of his videos were viewed under 100 times except one video titled "I hate homework" which received over 9,000 views within a 3 year period. The number of subscribers had not grown since he stopped uploading videos on his second channel. When he got busy with his school work, he only kept his main channel ongoing.

From December 2011 to April, 2013, Frasilia uploaded 51 videos and reached almost 442 subscribers and nearly 44,150 views. A couple of his entertainment videos were highly viewed with up to 12,500 views whereas most of his gaming videos did not get many views, around only 100 views. In general, most of his

videos were viewed between 300 and 500 times, which indicated that a group of people watched his videos regularly. Frasilia characterised them as his family, friends, and neighbours: *"My friends and relatives watch my videos. My videos get hundreds of views, but usually get few comments because many my viewers don't have a YouTube account. But, I do have feedback from them in the real world. "Hey I watched your video you have sent." I live in such a small town. Many people know each other. I still get a lot of comments from real people. I do have more comments from people in my country."* Although he spoke English in his videos, uploaded many types of video and presented multiple identities on YouTube, he received more comments and support from people from his country.

Adam

Adam was a white male, 12 years old in 2010. He lived in Slovenia. Adam also played multiple identities on YouTube. Since he joined YouTube in August 2007 when he was 9, he created three YouTube channels. As he forgot the password required to access the one he created first, he used the other two accounts: one for technology tutorials and the other for gaming. I asked the same question "why didn't you reset your password or request for a new password to YouTube?" and he said "I even can't remember the channel name." On the technology channel, he used a thumb-nail image of the initials A. N. of his full name. He designed the digital thumb-nail image for the channel and his full name for the name of his video channel. The thumb-nail image was changed once or twice a year, but the name of his video channel was not changed. The profile section located on the channel showed that he was interested in getting more subscribers and his goal was to reach a certain number of subscribers, but there was no information about him. He made a few videos showing who he is. In most of his videos, his computer screen was recorded while he demonstrated a certain program or tool. Thus, there was no way for the channel visitor to find details about Adam on the channel except that the video creator was a young male. The background colour of the channel and video topics also matched with

his gender - Dark blue in plain design and the topics of the uploaded videos were mostly related to technology.

For his gaming channel, he used a thumb-nail image of a character of Minecraft. On the top of the image, he added text in white of his YouTube username containing a word, gamer. He specially designed the image for the channel and "FinalGamer" is used for the name of his video channel. The thumb-nail image has not been changed since his channel was opened. In the profile on the channel, he provided information about himself and a message to the audience:

"Hey people, Final Gamer [deleted] here, and welcome to my YouTube channel! I am a 15 year old let's player, my favourite type of games are RPG's and RTS's.I do enjoy the games that were made before I was born. I'll be uploading more videos as soon as I can."

His profile showed that he was a certain type of gamer, called "let's player." Let's player usually means that the gamer plays with others in the multi-player games domain connected by the Internet. Thus, the let's player interacts with others while playing a game such as Minecraft and Guild Wars series. Compared to the technology channel, he posted some information about himself, but there is no image or video of himself on this channel.

He also used blue colour to design a banner for his gaming channel. The type of channel and the blue colour indicated that he was a male. YouTube offers a new design for video channel regularly. He did not change his technology channel to the latest design, but he changed his gaming channel to the newest design. Looking at his two channels, there was little indication that these two channels have the same owner. For example, his two video channels did not have information about each other. It would be hard to find that he had two different video channels on YouTube unless the audience followed and watched his videos. This suggests that his multiple identities are displayed in different ways and places.

For his technology channel, he uploaded 56 videos and reached 80 subscribers and over 57,000 views from August 2009 to April 2013. Compared to the video count, the total number of subscribers was relatively low and the number of views for each uploaded video ranged between 20 and around 32,700. In addition, the variation in the view count was high and most of his videos have only few or no comments posted. This showed that although some of his videos such as Review and Report and How-To videos received a higher attention from the audience, himself as a video creator teaching technology tools and programs, and his video channel as a collection of videos did not encourage his audience to become his subscriber.

For his gaming channel, he uploaded 31 videos, and got 28 subscribers and over 1200 views from January 2011 to April 2013. Each video was viewed between 10 to 200 times and received one or two comments posted by his subscribers. It indicated that most of his audience include his online friends, let's players who play similar types of game as him, and let's players who plays the game with him in video. His response supports this assumption:

"My channel might not be for everyone, that's because I play games that some people don't like. I think it's fun for me, my friends and my viewers, since they are able to give me an idea to do something in a game, like minecraft, where someone might ask me to build something, or in some role playing game, they are able to recommend me what quests to do and how to level up. But if I want to show some thing to other people that they don't know it might help them. I believe that YouTube game videos advertise video games, there for helping the game developers."

In contrast with his technology video channel, on his gaming channel, he is recognised as a gamer by the subscribers and viewers, but his videos show limitation to invite a wider audience. Although he has uploaded How to Style videos of gaming, he has built a game community with a small group of people on YouTube. In February 2013, he uploaded a video on the tutorial channel again, but he did not want to make tutorial videos as often as before because, he

said, making technology tutorial videos was time consuming. He uploaded videos of himself playing games with other YouTube users or people he met online for teaching how to play games. Making gaming tutorial videos was much fun and efficient for him because he could make a tutorial video while enjoying playing a game and talking to his online friends. He had a strong interest in learning about technology and doing with technology. Thus, he decided to study computer science. He wanted to make tutorial videos when he has learnt more about technology. In the meanwhile, he wanted to continue making videos of gaming on his gaming channel.

Celena

Celena was an Asian looking female, 15 years old in 2010. She lived in Singapore. Since she joined YouTube in February 2010, she created a YouTube channel with her real name. It was relatively easy to identify what kind of person she was and how she looked like through her YouTube channel and videos. She often talked about herself and her interests in her videos, and her details were provided in her YouTube channel. In the profile on her channel, she stated that:

HELLO! My name is [Celena]! As known as the CHAK girl, burger face etc etc etc.. (Trust me there's a lot!)

I like to show my personality in my videos! So don't judge me until you met me in real life. I'm not a beauty guru! I'm a Vlogger(:

1. What ethnicity are you? - Peranakan (Indonesian Singaporean)

2. When is your birthday? - 30 August(:

3. What's your height and weight? - I am 161cm (5.2) and 50kg

4. What camera do you use? - Cannon 550D For Blogging, - Cannon LEGRIA For Vlogging

5. Are you currently studying or working? - Studying! At Shatec (Hotel Management)

Business Inquiries: contactcelestinloh@gmail.com

Celena actively interacted with people on YouTube and she spent time together with other Singaporean YouTubers, even outside YouTube. She mentioned that there were two main reasons to use her real name and real images of herself: 1) to look for a career opportunity on YouTube; and 2) to let other people know who she really was as she believed that people could trust and treat her better if she did not hide anything about her.

She uses a real photo of herself for her thumb-nail image. It shows a cheerful, comical female teenager's face, with a big smile, rumpling her hair with her hands on her head. She changed her thumb-nail image once or twice a year, but her face was always showed in the image. The white background of her YouTube channel also showed her open personality. She designed the background image of her channel by herself. By looking at a half side of image of her wearing two different styles of clothes located in the right and left of her channel, her YouTube channel proved that the information provided in her profile matched with the information given by the background image, and also implied that beauty and fashion might be her interest as a female teenager. From her channel, it was noticed that she was active in social networking: she had a Facebook, a Twitter, a formspring, a Tumblr account, and a personal blog. All her other online sites provided a photo of herself with her real name.

She only communicated with others in English on YouTube because she wanted to communicate with people over the world, not only from her country. She signed up a YouTube partnership in 2011 when she reached a certain number of subscribers and video views, but she only mentioned about her partnership in one of her uploaded videos. She often shared, through her videos, emotions with the audience and talked about herself. For example, she said in her videos *"I feel really annoyed when people spell my name wrongly.", "I really hate following the fashion trend.", "I do a lot of outdoor activities and sports.", "I don't like watching TV, but I can look at my laptop hours and hours.", "I am very impatient. I can't stand people being late." "I used to be very shy." and "I used to play a lot of computer games."* She also talked about her family and friends

and things happening around her including her school and town. She often invited her family members, friends and other Singaporean YouTubers when she recorded a video. Generally, she shared a lot of things about her life with the audience. Although I have attempted to communicate with her since she gave me her permission to talk about her and to use her videos in this study, she seldom responds to my messages.

On her channel, she uploaded 89 videos in many different types from February 2010 to April 2013, but the 89 videos does not mean total number of her uploaded videos. She also mentioned that she shared videos with her offline/online friends privately. She did not have a specific schedule for uploading videos, but she often said during conversation that she wanted to make one video a week at least. She removed some of her uploaded videos which possibly became a target of haters. Most of her older videos were also removed because she was not satisfied with the quality of the videos as she wanted to maintain her channel as her e-portfolio which might get contacted by commercial companies.

From Jun 2008 to April 2013, she reached almost 3,370 subscribers and nearly 299,650 views. The number of views for each video ranged between 1,359 and 23,577 (average 37,890). Only a couple of her videos received over 10,000 views, but most of her videos, regardless of the video type, were viewed around between 2000 and 3000 times by April 2013. The similar number of views for each video implied that she built a relationship with a group of people who might be her followers. In other words, even though she did not have a certain day to upload a video onto YouTube, many of her audience are her subscribers who follow her video activities.

Earth

Earth was a white female, 14 years old in 2010. She lived in Chicago in the U.S. Earth's multiple identities were presented on YouTube in the course of this study, but on YouTube she was a singer. Since she joined YouTube in May

2007, she created two YouTube channels: one channel with edited videos for her music career and the other channel with unedited videos for daily blogs. She used the channel for her music career as the main channel and seldom updated and uploaded videos on the other channel. She did not have a specific video schedule, but she usually uploaded a video once a week or fortnight on the main channel.

The main reason to sign up for YouTube was that she found YouTube a perfect place for her to sing and even before making a YouTube account, she had a high interest in building her music career: *"I always wanted to be a singer. My dream always becomes a singer. I found YouTube is the only place for me. I really want to build my music career through YouTube."* On the main channel, through her music channel and many of her singing videos, it was not difficult to know that she might be already, or wanted to be a singer.

Her identity on YouTube was constructed around her music career, supported by active online social networking, YouTube partnership and a music company that she created to publish her music albums. She used a thumb-nail image of her singing in front of a professionally-looking microphone with a filter and her real name on a number of other social networking sites to promote her music albums. In her profile on the main channel, her passion on music and her outgoing personality can be found.

"Hey, my name is [Earth]. I'm 16 years old, and a pop singer/songwriter from Chicago. I like to sing, play guitar, hang with friends, and make youtube videos. My music is available on iTunes, there is a link below that can lead you there.

A link to her website, iTunes, Twitter, Facebook, her second YouTube channel, Tumblr. Became A YouTube Partner On: March 11, 2010. Earth © 2011"

On her second channel, she uses a thumb-nail image of herself with a long hair, taken as a close up shot showing her shoulder above, looking outside the image frame. She did not design the banner and background of the channel. In the profile on the channel, she provided information about herself and a message to

the audience: *"This channel is just for unedited updates, bloopers, and stuff I'm testing out for my main channel. If you want edited videos that I work really hard on check out my main channel: [a link]"* It can be noticed from her profile that her second channel is a way to promote her main channel.

On her main channel, she uploaded many different types of 67 videos from May 2007 to April 2013. However, the 67 videos did not mean the total number of videos that she uploaded. She removed the videos that became a target to haters or that did not receive many views. On her main channel, she reached 11,355 subscribers and nearly 567, 300 views from May 2007 to April 2013. Except those videos poorly recorded in quality, most of her videos were viewed between 2,500 and 18,200 times (average 5,650). Considering the number of views and subscribers, it is obvious that she built a fan community on YouTube. Looking at the types of video she uploaded, performance video was shown as the most uploaded type video on her channel. She sometimes invited other young YouTube singers from outside her town to make a music video together and many of her performance videos were viewed over 5,000 times. In general, a number of comments were posted under each video, showing that she built a fan community which supports her and her music on YouTube.

Looking at the video uploaded on the second channel, she transferred 12 of her blogs and random videos from her main channel to the second channel. On her second channel, she reached 1,041 subscribers and nearly 58,611 views from September 2010 to April 2013. Considering the number of uploaded videos and the types of videos, many people watched her videos and posted comments showing their support for her and her music. It also proved that a group of people in her fan community also subscribe to her on her second channel. For her main channel, she did some editing work on her music videos while for her second channel, she did not edit videos.